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Seventy-fifth Year
February 1, 1955

Happy Anniversary to the musical COURIER on it's 75th Birthday

and Congratulations on it's MATURE VIEWPOINT

from the

From the Editorial Page of Musical Courier, May 15, 1954:

"Certainly the negligible amount paid by radio stations and broadcasting networks for the use of recordings will not sustain many musicians. It is interesting to note that major radio stations the world over, except in the United States, maintain with pride their own orchestral ensembles.
"If the airways are to be supplied almost wholly by 'canned' music, then the future of our musical life is seriously threatened . . . The future of America's artistic and cultural welfare is dependent upon the existence of live music . . ."

To this enlightened expression of Editor Waldrop, the members of the American Federation of Musicians, AFL., join me in an emphatic "Amen!"

James C. Petrillo

President

AMERICAN FEDERATION OF MUSICIANS, AFL

"The survival of music must be Everybody's Concern"

Excerpts from President Petrillo's foreword to "Diminuendo," a publication of the American Federation of Musicians.

"Every labor leader worthy of the name accepts—along with his badge of office—certain responsibilities for the economic wellbeing of those he leads and serves.

"In the American Federation of Musicians that responsibility is multiplied by the economic blight which canned music has brought upon a majority of our 248,078 members. This scourge is epidemic. Its toll has continued heavy over the last quarter of a century. Ever since that day in 1929 when sound track on film separated 22,000 musicians from steady employment in the movie houses of America, the mechanical devices for replacing live musicians have grown in number and in use. The end of this reckless exploitation of the artist is not in sight. But, as its consequence, I fear the end of music as a cultural art is plainly within sight.

"I have been sounding this warning ever since I became president of the Musicians Union 14 years ago. It could be that a voice shouting in the wilderness becomes muted by repetition, for selfish exploiters move steadily toward the extinction of the live musician. Theirs is not the familiar story of technological progress, for they are heedless of the plain fact that when the musician is forced into silence their machines must soon be silent, too.

"Sometimes it seems nothing can halt this trend. We of the Musicians Union recognize the so-called "machine age" and its progress in things material. But we will not stand idly by and see the machine's greed for quick gains wreck an honored profession and destroy a basic culture of the civilization we boast about to other lands.

"This, then, is an appeal to public understanding and action.

"The fate of music should be everybody's concern.

"The survival of music must be everybody's problem."

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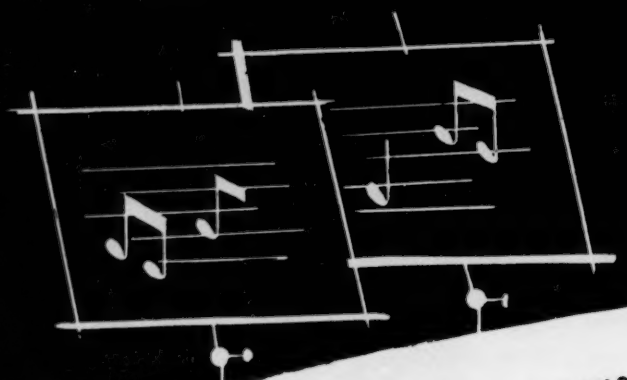

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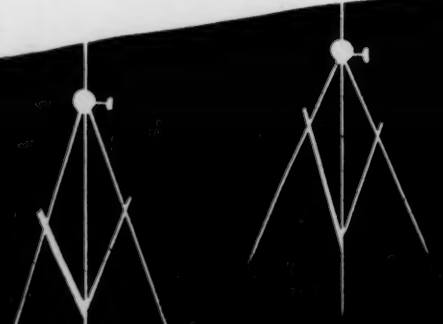

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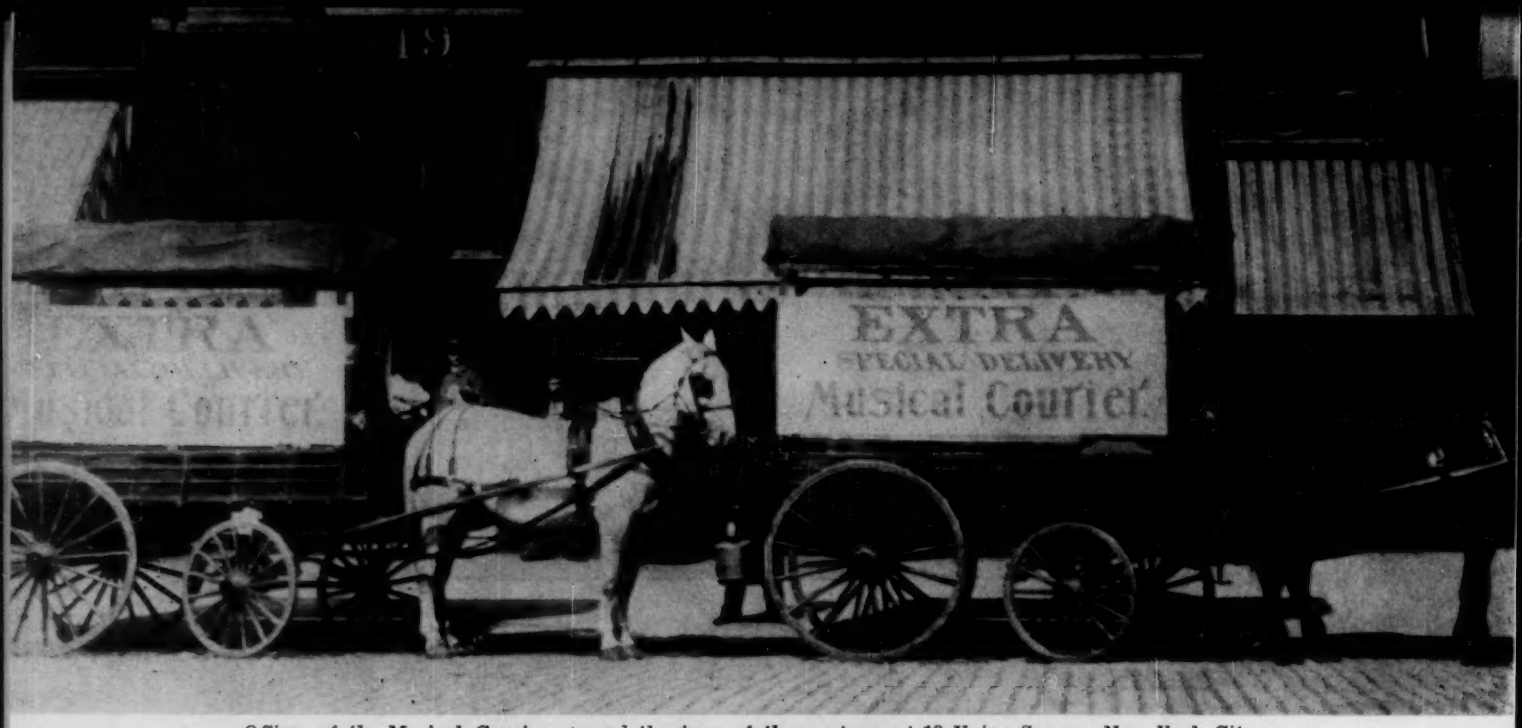

Offices of the Musical Courier *around the turn of the century, at* 19 *Union Square, New York City.*

A Privilege and Honor

■ Seventy-five years in the life of a magazine is an appreciable length of time when you consider the mortality rate of such ventures, the ephemeral nature of journalism, and the almost revolutionary changes that have marked leisure habits and artistic tastes since the *Musical Courier* was founded in 1880. Magazines—like organizations for the advancement of almost anything you can think of—spring up, flourish, and die with the frequency of those seasonal changes of the human mind which distinguish one climate from the next. As one of our more durable interests, music might be considered somewhat immune to the vagaries of such faddish enthusiasms as the collection of ancient automobiles and the rearing of hamsters. Yet, the surprising fact is that *Musical Courier* is the oldest magazine in America still in existence—a distinction that assumes importance when you realize that at its founding America as a nation was little more than 100 years old, and that the *Courier* has played a significant role in the development of music in this country for more than 40 percent of its lifetime.

These 75 years coincide with a period of rapid and pervasive changes in all forms of human activity, many of which are reflected in the musical tastes and habits of their time. The *Courier* itself made its first appearance under the serviceable but unwieldy title *Musical and Sewing Machine Gazette.* After three issues the word *Courier* replaced *Gazette;* with the ninth issue sewing machine interests were left to shift for themselves and the magazine was baptized with its present name. If we think seamstresses and musicians strange bedfellows, it is the myopic vision of the present that permits us to overlook grotesque couplings in our own enlightened age—radios and iceboxes, pharmaceuticals and toys, books and groceries.

Only three years after the *Courier* was founded, New York's *nouveau riche* (who could not be accommodated in boxes at the old Academy of Music on 14th Street) were glitteringly arrayed for the gala opening of their new opera house, the "Met." Eight years later the opening of Carnegie Hall was attended by Andrew Carnegie himself, whose gift it was, and whose munificent philanthropies represented for many the fulfilment of America's vast industrial promise and the triumph of enlightened capitalism. By the turn of the century, *Musical Courier* had expanded its coverage to include regular reports from the musical capitals of Europe as well as from the more distant cities in our own land. Some of the most important events and trends reported by the *Courier* since 1900 will be remembered by many of its readers.

Our intention of capturing in this issue a sense of the movement and variety of musical life in America precluded exhaustive treatment of any one phase. Limitations of space have made it necessary to withhold a number of interesting articles for future publication that were originally planned for this issue, and we are only too aware how many unforeseen obstacles have prevented us from doing many of those things which we ought to have done. In this connection, however, it is sometimes sobering to reflect that the planning of any worthwhile enterprise, because of inescapable compromises, must always exceed the realization of the finished work. In the years ahead our aim will be to support the editorial policy that has sustained us from the beginning—"to give the public an active, intelligent newspaper, devoid of factitious surroundings, courteous in expression, free in opinion and entirely independent"—which, alone, will earn for us the privilege and honor of continuing to serve the profession and the art of music.

Gid D. Waldorf

Musical and Sewing Machine Gazette:

—DEVOTED TO THE—

PIANO, ORGAN AND SEWING MACHINE TRADES.

VOL. I. NEW YORK, SATURDAY, FEBRUARY 7, 1880. NO. 1.

TO THE TRADES.

When in the natural course of trade two or three commodities are constantly associated with each other, it may be reasonably inferred that the association fulfills some useful purpose. Such an association exists between Pianos, Organs, and Sewing Machines. In thousands of sales-rooms outside the larger cities of the Union these three commodities are kept on sale together. Obviously, they are so associated in compliance with the requirements of business.

The relationship between pianos and organs has always been recognized, and in conformity therewith journals have been established to combine the information connected with these two kindred branches of manufacture. But the comparatively new relationship established by the practical workings of trade between pianos, organs and sewing machines, although clearly recognized for some time past, has not hitherto called forth any newspaper to their joint interests.

The want of such a newspaper is unquestionably felt, and has to our certain knowledge been strongly expressed by dealers in these commodities throughout all parts of the country. Such of these dealers as would keep informed of the condition of the three branches of trade are now forced to take two papers, although one could be made to answer their purpose. It is to fill this want that the publication of

The Musical and Sewing Machine Gazette

has been essayed. In offering, therefore, to the public a weekly newspaper devoted conjointly to the interests of the piano, organ and sewing machine trades, the publisher feels that he is subserving a useful purpose and endeavoring to keep the art of journalism abreast of the march of events.

The aim of "The Gazette" is not to be a mere advertising medium, but a vigilant and readable newspaper, giving the latest, fullest and most trustworthy news concerning all matters of interest to those whom it seeks to represent, and its motto will be, "Always useful, always just."

HOWARD LOCKWOOD, PUBLISHER,

No. 74 Duane Street, New York.

Stranded Opera Companies.

ALTHOUGH the season so far has generally been a successful one for theatrical troupes, representatives of two stranded operatic companies have found their way back to New York within the past few days. All of them have suffered great disappointment and annoyance, and in some cases individuals have been reduced to destitution. Particularly unfortunate was the Halleck French Opera Troupe. Through agents in Paris Colonel Halleck secured a troupe of fifty-two French opera singers and chorus, making engagements with each for seven months. The company arrived at New York two months ago and went at once to Montreal. Among the troupe were Mlle. Zelie Weil; Mlle. Grenet, who visited this country in 1873 with the Aimée troupe, and her sister, Messrs. Dudley, Gallitz and others. The troupe played to fair houses for two weeks at Montreal, but took in little money; afterwards at Quebec, Three Rivers, Troy, Rochester and Syracuse. At the latter place Colonel Halleck left the troupe. Money was raised and they came to Albany, where they played an engagement week before last, but were again unsuccessful. Nearly half the troupe have made their way New York, leaving their baggage in pawn for unpaid board, and are here being cared for chiefly by French families, who are able to give them a temporary lodging, but cannot further assist them on their way back to France. None of them speak English; and all wish to return to their homes, as they have no means of making a livelihood here. About twenty of the company are still in Albany, unable to get away.

The other wreck is that of the Tagliapietra Grand Italian Opera Troupe, which made a fall tour through Canada, the West and the South, visiting the principal cities in the Gulf States, including Texas. "A company never had such hard luck as we had," said Signor Tagliapietra yesterday. "There were over fifty persons in the troupe, and traveling and hotel expenses were enormous, to say nothing of salaries and incidentals. Houses were poor everywhere, and at New Orleans I had to explain the situation to the company and asked them whether they would take the chances and go ahead or break up. They agreed to go ahead, and so we did Texas, losing money all the time. As a last resort we made a break for Memphis, but it was as bad there as everywhere else. The manager of the Vicksburg Opera House telegraphed me $400 to pay expenses to go there, but the company refused to go; so I returned the money and we broke up. Some friends got up a concert, which netted $300, and through the generosity of the railroad men we got to Cincinnati about three weeks ago. Some of the troupe came at once to New York, but most of them stayed there waiting for a job. I arrived several days ago without money enough to pay for a day's lodging. I have lost more than any one else, and am worse off than any of them to-day."—*N. Y. World.*

JANUARY 8, 1881

THE ELECTRIC LIGHT IN THEATRES.

IT is a gratifying fact and one that we do not remember having seen commented upon at the time, that the great loss of life by the Brooklyn Theatre fire was not turned into an opportunity by foreign writers to lecture the American public upon the insecurity of their playhouses. Whatever ill natured comment was made, came from a few narrow minded and bigoted preachers—to the credit of the cloth, they really were very few—who found in the awful calamity a judgment upon the hardened sinners who frequented the unhallowed temple of art instead of devoting themselves to religious study. As a rule, the clergy treated the catastrophe in a common sense manner, and pointed the moral very differently by warning their hearers to patronize only lofty and purifying plays, lest in a moment they might be cut off in the middle of their indulgence in impure thoughts and desires.

The foreign press, like our own, pointed out the absolute necessity for a more scientific treatment of the problem of entrances and exits and stage setting for theatres, as well as the taking of due precautions against fire, and the inspection frequently of all public buildings, churches, halls and meeting houses, as well as theatres. Many communities here and abroad did put their houses in order. The opera house at Nice does not seem to have been prepared in this respect with great propriety. The building was one of flimsy construction, and the exits, if numerous, did not serve to permit the escape of a packed audience. It appears, however, that the unfortunate persons in the theatre did not observe the precautions that they should have done, but were seized with a panic. In the panic they trampled each other in every direction, and were suffocated. The casualties by suffocation almost made up the entire list. From this it may be inferred that the most liberal provision for escape is insufficient protection in case of panic. Moreover, so long as gas is used on the stage danger from fire will exist; and second, panic is always possible as a result of sudden darkness.

Fortunately the present industry of the scientific gentlemen who have made the electric light a fact offers protection to the public against the most serious dangers of panic. With electric illumination danger of fire is reduced to a minimum. The stage, from which the fire almost invariably starts, will not permit of the introduction of the electric arc principle, since the effect of this light upon the complexion is very damaging. The incandescent principle adopted by Mr. Edison will doubtless supply the theatrical illumination of the future. His lamps throw a steady and more natural light, and are smaller, handier and absolutely safe, since their breakage destroys them before they can communicate heat and the glowing carbon is shut up in a hermetically sealed globe. No explosion can sever the various wires or produce a sudden total darkness; and hence, while there can be no danger of fire on the stage from the lamps, and no possibility of total darkness from any accident likely to injure anybody, there can be no worse consequence than the picking of a few pockets or the stealing of a few kisses in the absence of light.

The speedy adoption of the Edison light for purposes of stage illumination seems to be inevitable. It cannot come too soon.

MARCH 30, 1881

NEW MUSIC HALL.

Inauguration and Festival.

DESCRIPTION OF BUILDING.

Sketch of Andrew Carnegie.

THE close of the musical season of 1890–1 is made memorable by the opening of a most wonderful temple of music, a tribute to the people of New York and to the art of music from Andrew Carnegie. It marks the end of a new departure, beginning with the closing of the concert hall at Steinway Hall and the final change of the centre of musical life from the section of Union square to the vicinity of Central Park, and, strange to say, close to the very spot where Theodore Thomas may be said to have inaugurated his career as a musical conductor.

We publish with this number the illustrations of the building, exterior and interior, and give a complete description of the same taken from the official program, but it is necessary to mention here the name of an artist who has contributed as much as any other individual in making the new Music Hall a success. The name of this artist—for he is an artist—is Wm. B. Tuthill, the architect, to whose knowledge, studies and attention are due the acoustic attributes of the hall, and we keep within bounds when we state that in this respect New Music Hall is the most gratifying success next to the fact that the people of this city are blessed with such a hall.

As a matter of record we publish herewith the personnel of the administration:

MUSIC HALL COMPANY OF NEW YORK, LIMITED.

Board of Directors—Morris Reno, president; Stephen M. Knevals, treasurer; Frederick Wm. Holls, secretary; John W. Aitken, Walter Damrosch, Sherman W. Knevals, Andrew Carnegie, William S. Hawk, William B. Tuthill.

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The name under which this great structure is known is the including title of a varied and large series of halls and apartments prepared for every form of public assemblage.

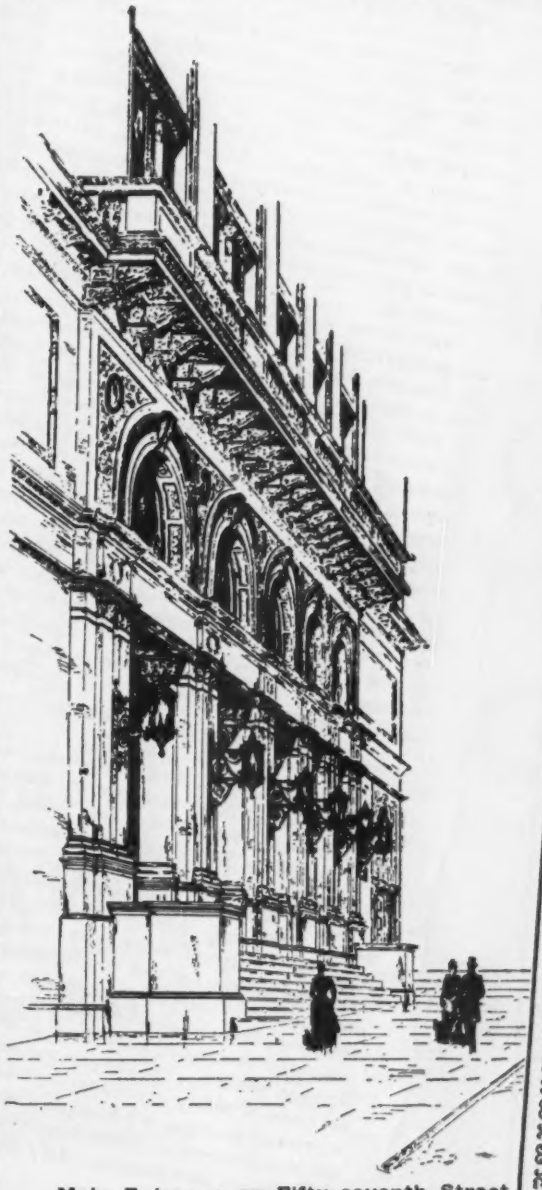
Its exterior design is stately, rich and dignified, in an architectural style easily and simply expressing the public purposes for which the structure is intended. The terra cotta of the enrichments and architectural forms blend with the clear, luminous color of the bricks—a sequence of graded browns—forming a whole of peculiar beauty. The [illegible] the several portions are clearly indicated.

gold, relieved by rich tones of old rose. The boxes finished in darker shades of old rose, in which color is also the covering of the chairs in the parquet, and the carpets.

The treatment of the illumination by electric lights gives most beautiful decorative effect, the lights being essential features of the enrichments. The disposition has also been carefully studied so as to avoid, as far as possible, placing the lights immediately in front of the audience, where they must be continually in sight.

The form of the hall, both in plan and section, has been designed with the acoustic perfection of its every portion as a controlling idea. The surfaces surrounding the stage and that portion of the building immediately in front of it have been so modelled that not only is no sound lost to the audience, but it is so directed that every portion of the house has relatively perfect acoustic value.

The stage is an integral part of the hall and its decoration and illumination are governed by the same system as the greater auditorium. The floor of the stage is con-



Main Entrance on Fifty-seventh Street.

MAY 13, 1881

ITALIAN OPERA.

BRILLIANT OPENING OF THE SEASON.

Inauguration of the New Metropolitan Opera House and First Night at the Academy of Music.

THE Metropolitan Opera House was opened on Monday night with "Faust," and with Mme. Nilsson in the principal role. We congratulate Mr. Abbey and those interested in the welfare of a noble opera house on that event. And this was in truth an event in the musical history of this city. The night itself was auspicious, with its agreeable atmosphere. Although few stars were out, yet all that were not visible must have joined in the music of the spheres to do honor to the occasion.

The large structure was ablaze with beauty and refinement, and the auditorium with its seating capacity of over 3,000 persons was filled from orchestra to topmost gallery. Seldom, if ever, has this city seen such a gathering. It has witnessed greater assemblages, but never before, it is safe to say, has it beheld such an audience of people wherein love of musical art, love of the good and beautiful and great in musical expression was the predominant motive actuating all. Curiosity, fashion and pride, to be sure, were elements entering into the occasion, but above and beyond all was devotion to the muse of harmony as the goddess of the evening.

'Twere useless to attempt a description of the fashion, wealth and glorious array of costume; to endeavor to portray the wealth, the diamonds, the rich array represented by the wives or daughters, or families or friends, of such patrons as Jay Gould, Cyrus W. Field, Henry Clews, Mrs. William Astor, James B. Keene, Cornelius Vanderbilt, Robert Goelet, John Jacob Astor, W. K. Vanderbilt, S. L. M. Barlow, William H. Vanderbilt, José de Navarro, Mrs. Marshall O. Roberts, James A. Roosevelt, Edward Cooper, W. H. Tillinghast, James Gordon Bennett, J. Piermont Morgan, J. W. Drexel, and a host of other representatives of New York's wealth and culture. All this it were best to leave to the imagination or perception of the reader, that we may devote our attention to a consideration of the music itself, it being sufficient to say, by way of introduction, that the house itself won the plaudits of its patrons; that its old-gold garniture produced a charming effect, and that the Metropolitan Opera House fell at once into the good graces of the lovers of Italian opera.

The Performances.

"FAUST."

When the management decided to select "Faust" as the opening opera, with Nilsson as *Margarita*, Campanini in the title-role, Novara as *Mephistofeles*, Del Puente as *Valentine*, and Mme. Scalchi as *Siebel*, there could evidently be no doubt of the success of the opera, for the first two artists sang it here a decade ago, and all of them are thoroughly at home in every measure of the work. And so it resulted, so far as the traditional "Faust" is concerned, as not alone these artists, but the chorus and orchestra, who are also thoroughly familiar with the work, contributed their share toward giving as smooth a performance as the conditions and circumstances warranted.

But there was nothing great done at the Metropolitan Opera House on Monday. The audience was either too intent upon the new centre of society reunions for the future, or it approached a hypercritical condition which was only neutralized by the momentary effect produced in the first three acts by the presentation of floral gifts and other presents, chiefly bestowed upon Nilsson and Campanini.

These interruptions destroyed the dramatic and musical coherency of the work, and although excusable at such an occasion, when elements of a varied nature combine, could, with the assistance of Mr. Abbey's good sense, be dispensed with in the future.

Mme. Nilsson was in excellent voice and sang the Jewel Song with splendid effect, especially the *E strano poter*. Her method displayed the remarkable culture her voice has undergone and the complete control she exercises over it, and if the duet *tardi si fa* was lacking in breadth and passion, it was probably due to absence of those qualities with Campanini last night. The fourth and fifth acts, however, are reserved for *Margarita* to display the real dramatic and musical intentions of the work, and in these acts Mme. Nilsson proved herself the great artiste she has been acknowledged to be. The *o del ciel angeli* was the only point in the opera that awakened spontaneous enthusiasm with the audience.

It was, in all probability, the reputation of Campanini which secured for him his engagement by Mr. Abbey, for it must have been apparent to all but those who suffered from deafness that at the end of the Signor's engagement with Mapleson his voice had succumbed to the ravages of time and nearly incessant use. The *falsetto* was not applied by Campanini for the first time last Monday night. Patrons of the Academy heard that first indication of approaching collapse in a tenor voice when Campanini sang the *Salve dimora* the last time in that temple of the muses. The artificial means applied by him to do justice to an aria became painful to listen to, and tend toward false phrasing which was evident in nearly every solo from the beginning to the end, and combined with these faults Campanini was not fully equal to his former passionate delivery. The result was, consequently, a great disappointment to his former admirers, many of whom recognized in the very first strains of *Io voglio il piacer* a covered and husky quality of tone which they hoped would disappear later on, but which remained throughout the opera. It seems that re does not benefit a voice that has been used and impaired as C panini's has been. We sincerely hope that under conditions than those of Monday night, when the occasion itself would nerve a tried veteran, that Campanini will appear to bette vantage.

Del Puente and Novaro sang and acted with accustomed The part to be filled by Mme. Lablache was acceptably fill her daughter. Although appearing in a small part only, Scalchi impressed every listener with the grandeur and bea her voice, her artistic phrasing and her consummate skill operatic artiste of the first rank.

The scenic effects were excellent and in some scenes b notably the fourth act, in which the brass band appeared.

The chorus is unquestionably the best chorus ever hear operatic stage in this country. The tenors seem to ha selected with special discretion.

The orchestra contains many first-class musicians, e the *chef* and several other strings, the first oboe and c but, as a body, it did not do justice to the instrumental Monday night. This may be due to the fact that the not yet accustomed to play together; certain it is that no homogeneity in the work of the orchestra, out of wh brass should be weeded and replaced by players who less tone but a better quality of that necessary article.

Signor Vianesi is a remarkable conductor; in fact, h any superior in the direction of the old school of Ital and Mr. Abbey will find that in him he has secured most valuable man. His talents were especially not night, as he had to cope with unusual difficulties, these he made a deep impression upon the musical p audience.

OCTOBER 24, 1883

JANUARY 30, 1907

"SALOME" is prohibited at the Metropolitan by the board of something or other in that institution, and it is probable at this writing that Strauss' masterpiece has had its first and last performance at the opera house on Broadway. This manifestation of parochialism on the part of the aforementioned board of directors of something or other is disgraceful in the highest degree, and should cause New York to hang its head in shame. Comment on this happening must be restricted by THE MUSICAL COURIER to a mere statement of the fact. If we were to say on the subject all that could be said the article would not make the most instructive reading for a Sunday school class. This city will once again be the laughing stock of cultured Europe. The daily press played the usual role in the whole proceeding and prejudiced all clean minded persons against itself by its suggestive and pernicious descriptions of the première. Rumor has it that the daughter of one of the members (a multi-millionaire banker) of the board of something or other at the Metropolitan conceived a dislike against "Salome" and prevailed on her susceptible parent to influence his brother directors into making the prohibition. Art may well wear mourning in this town when such things are possible.

The air hangs heavy with talk about "Salome." Musical camps are divided, and from every side come reports of friendships disrupted in argument over the revolutionary Richard's latest opus. Dr. Neitzel, before he left the Metropolitan after the première on Tuesday evening, January 22, said: "I am profoundly moved. It is one of the grandiose creations of all time." Safonoff, who sat one row behind the present writer, scowled throughout almost the entire presentation, and when he did not scowl he yawned. He told Prof. Hugo Heermann: "I cannot understand the excitement over 'Salome.' The work is incomprehensible to me, and seems made up of patches, artificial, empty and clever only in scattered orchestral episodes." That expresses the two divergent poles of opinion between which all the local criticism of "Salome" seems to move. Rhapsodical praise or damning denunciation greet the seeker after "Salome" estimates, and the only approach to unanimity in any phase of the subject is found in the bitter imprecations which all sides heap on the story of the opera. The inditer of this article is driven to mild wonder over such a virtuous outbreak on the part of our public and critics, for as he wrote in another place: "It is passing strange that the libidinous Hebrew maiden should be so universally execrated by the same persons who accept and glorify the incestuous Siegmund and Sieglinde, the polygamous Wotan with his morals of the poultry yard, and the cantharidic Tristan and Isolde." Lest we forget, it is well to recall some of the things written about Wagner's "Ring" in the early days

MARCH 23, 1910

"The Pipe of Desire" and "Pagliacci," March 18

Last Friday evening, the management of the Metropolitan Opera kept its long standing promise and produced "The Pipe of Desire," a one act opera, in English, by the American composer, Frederick S. Converse, and the American librettist, George Edward Barton. The artists concerned in the cast were as follows:

Iolan, a peasant ..... Riccardo Martin
Naoia, his betrothed ..... Louise Homer
The Old-One, keeper of the pipe ..... Clarence Whitehill
First Sylph ..... Clarence Whitehill
First Undine ..... Lenora Sparkes
First Salamander ..... Lillia Snelling
First Gnome ..... Glenn Hall
Conductor, Alfred Hertz. Herbert Witherspoon

Mr. Converse, a native of Boston, is not new to the art of writing music in the larger forms. His symphonic labors have been made mention of analytically many times in THE MUSICAL COURIER, and even "The Pipe of Desire" was treated to a lengthy and detailed review in this paper on February 7, 1906. The work was given its première in Boston on January 31, 1906. The singers at that time were:

Iolan ..... George Deane
Naoia ..... Bertha Cushing Child
The Old-One ..... Stephen Townsend
First Sylph ..... Alice Bates Rice
First Undine ..... Mabel Beddoway
First Salamander ..... Richard Tabin
First Gnome ..... Ralph Osborne

Wallace Goodrich conducted the initial performance, and the chorus was made up of students from the opera school of the New England Conservatory of Music. The orchestra of fifty consisted entirely of members of the Boston Symphony. The gist of THE MUSICAL COURIER's criticism at that time, resolved itself into the stated belief that "The Pipe of Desire" was a work which showed no high measure of melodic inspiration, and practically no knowledge of the operatic idiom, ancient or modern, but demonstrated the composer's skill and taste in orchestration, and his ability to rise here and there to commendable cleverness of instrumental expression. Also the undramatic nature of the text was pointed out, and mention made of several lengthily uninteresting episodes in the work.

A careful rehearing of "The Pipe of Desire" last Friday, in much better presentation than Boston could offer five years ago, confirmed entirely the impressions recorded at that time. THE MUSICAL COURIER expert took the trouble, too, to study the score away from the opera house, and it is lying open before him as he pens these lines. [N. B. He can read score and even transpose it upon the piano, which, as things go in New York, is a most uncritical thing to do for a professional critic.]

Mr. Converse's opera is not the first opera ever written in English by an American composer, and produced in New York City, and therefore there is no need to clap our hands, roll our eyes to the gallery, and ask all American composers and American citizens generally, to make loud and patriotic sounds of hilarious rejoicing. However, "The Pipe of Desire" is the best American grand opera now in existence, and that is sufficient reason for congratulation to the composer if not to this nation as a body.

As far as its being "American" is concerned, the only thing native to "The Pipe of Desire" is the title page of the score, and the principal page of the program [illegible] read the Anglo-Saxon names of Conv[illegible] language of the book is [illegible] English, not [illegible]

VOL. LXXXIII.—No. 5. Whole No. 2156.

MUSICAL COURIER

NEW YORK, THURSDAY, AUGUST 4, 1921.

Enrico Caruso Dies Suddenly in Naples

The Whole World Mourns the Unexpected Death of the Celebrated Tenor, Who Passed Away Following Another Operation, Decided Upon Suddenly, and Which He Failed to Survive—His American Wife, Formerly Dorothy Park Benjamin; Their Daughter, Gloria, and Caruso's Brother at His Bedside—Recent Cables Had Reported Him to Be Recovering Rapidly—His Notable Career

ON THE COVER

AMERICAN AMBASSADORS OF THE KEYBOARD

What Whittemore and Lowe have done and are doing to promote the art of duo-pianism can scarcely be over-rated. They have . . . added a new dimension to the pianistic concert stage.

By HENRY W. LEVINGER

IT is highly significant that the cover of this anniversary issue shows two American musicians who by any standards, national or international, belong in the front ranks of their profession. Seventy-five years ago it would have been impossible to find two American-bred and -trained musicians deserving this honor. This fact in itself indicates the tremendous strides music has taken in our country and the advance made by the American artist during those years.

Arthur Whittemore was born in the university town of Vermillion, South Dakota. Music lessons began when he was five years old. He was graduated from the University of South Dakota as a B.A. with a seat in the University's Hall of Fame, an honor won by only six students annually. In 1934 he was given a teaching fellowship at the Eastman School of Music in Rochester, N. Y. His compositions attracted attention and were often played on network broadcasts. After he took his Master's degree, he was appointed Director of Music of the College for Men at the University of Rochester, of which the Eastman School is a part.

Jack Lowe was born in Aurora, Colorado, now part of "Greater Denver." Originally a violinist, he abandoned the fiddle when studying at Colorado University and turned to the piano and organ, at the same time studying composition. Some of his compositions were submitted to the Eastman School, and on the basis of them, he was awarded a scholarship. He immediately transferred to Rochester, and there completed his Bachelor's and Master's degrees. Graduating with highest honors, he was awarded a scholarship. In 1935, the friendship and musical association of Whittemore and Lowe began, and with it the collaboration on many two-piano transcriptions and the building of an extensive repertoire. In 1940 they made their debut as a duo-piano team at Town Hall in New York, and their success was brilliant and immediate. But in 1941 their promising career was interrupted. A few weeks after Pearl Harbor they both enlisted in the Navy. In 1946, they were honorably discharged and immediately returned to the concert stage. During that first summer they appeared with every major summer concert series and steadily increased their repertoire, adding many new transcriptions of their own, which now number several hundred.

Repertoire is one of their favorite topics of conversation. Whittemore and Lowe believe ardently that an artist has a prime responsibility to perform the music of his own time. They have commissioned numerous contemporary composers of international renown to write for them —Ernst Krenek, Morton Gould, Manuel Rosenthal, Sol Berkowitz, and Kenneth Gaburo. The two artists do not believe in just playing the premiere of these works, but they make them part of their repertoire. They believe strongly that premieres in themselves mean very little and are often done only to attract publicity. They refuse to fall into this pattern. As fellow-composers and performing musicians, they feel that a composition only proves its worth when it can hold its own after many repetitions. With this in mind, they have added Vaughan Williams' two-piano concerto, and similar works by Poulenc and Britten, to their regular roster of performances. The same consideration made them record three contemporary concerts, and the sale of these recordings proves the soundness of their attitude. The enlargement of the two-piano repertoire is one of their most coveted goals.

When Whittemore and Lowe went to Europe in 1954 they were surprised to learn that two-piano-playing, so popular on this side of the Atlantic, was almost unknown to concert-goers over there. In fact, no company abroad has released a record of a duo-piano team anywhere on the Continent or in Britain. Whittemore and Lowe hope to change this situation with the release of their own records, through HMV. This seems all the more ironic, because a lot of good two-piano music is written today by European composers but is premiered and played in America by Americans. A comment on this situation came from the celebrated composer Francis Poulenc, who greeted the young American team (after they had played from coast to coast and recorded his two-piano concerto) with these words: "Thank you for making me famous in your country." How quickly Europe took to the newly offered artistic experience is proved by the fact that when they called on the biggest concert manager in Milan to discuss the possibility of a tour next year, they had, within one day, an offer of 17 appearances. Before they left Europe, they had been offered an extensive tour for next year. Negotiations are under way for them to play in England, Italy, Germany, Holland, Belgium, Sweden, Denmark, and France.

Thus, the two artists will bring to Europeans a new musical experience. What Whittemore and Lowe have done and are doing to promote the art of duo-pianism can scarcely be over-rated. They have, with their playing and with their choice of repertoire (which reaches from Bach to their own tasteful arrangements of popular music), added a new dimension to the pianistic concert stage.

Talking about their splendid career, they never forget to mention their teacher, Abby Whiteside: "If we have achieved anything as performers, it is her merit."

Having made friends and admirers all over this country, Whittemore and Lowe will undoubtedly repeat their great success abroad. In their well-founded artistry, honest musicianship, and appealing personalities, they will rank among the most effective goodwill ambassadors this country can boast of. But, above all, they will be a convincing proof that this country produces not only fine cars and ice-boxes, but fine artists as well.

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Before 1880

"A CRUDE AND BLUSTERING NATION"

Before 1880, the average American didn't know much about music, but knew what he wanted to hear—and it was not likely to be "classical music."

OLE BULL—". . . *probably the first European artist of international fame to visit these shores for a concert tour.*"

By HAROLD C. SCHONBERG

BY 1880, the year the *Musical Courier* was founded, the American musical scene was beginning to stabilize. John S. Dwight in Boston had nagged, complained, argued, fought the good fight; and his forthright journalism and essential good taste had done much to raise and protect musical standards. John Knowles Paine in Harvard was inspiring a new generation of composers. Theodore Thomas of New York, Cincinnati, and points east, west, north, and south was exerting his mighty influence. William Mason, well established in New York, was turning out an ardent band of well-trained disciples. Anton Rubinstein and Hans von Bülow had, just a few years before, showed America what great piano playing consisted of. Maurice Strakosch had followed Barnum's lead in bringing European artists to America and, under Strakosch's management, songbirds like Christine Nilsson were thrilling audiences throughout the country. In 1880 the young Edward MacDowell was busily studying in Germany, and George Chadwick had just returned from there.

America had come a long way. We know the previous major figures—the psalm-tune composers; Billings and Hopkinson of Revolutionary times; William Henry Fry, composer of the first publicly produced opera ever written by an American (*Leonora*, a Bellini-like synthesis produced in Philadelphia in 1845). We realize the importance of the New Orleans Opera, early in the 19th Century, and the missionary operatic work done by the Garcias in the Park Theatre in New York, starting in 1825. The Philharmonic, organized in New York in 1842, was of course a milestone in America's musical development. And the sudden influx of foreign musicians who decided to make their home here after the unsettling European revolutions in 1848 was to play a major part in determining the subsequent tastes of the American public.

It took a long time for those tastes to develop. The average American of Civil War times and before was not particularly interested in the phenomenon known as "classical music." This despite the fact that they sent many European musicians home in a cloud of American greenbacks. Who was the first European artist of international fame to visit these shores for a concert tour? Ole Bull probably holds that honor. Leopold de Meyer, Henri Herz, Jenny Lind, Adelina Patti, Henriette Sontag, Sigismond Thalberg—none of them had any cause to regret their visits to America. They all had been heard here by the time of the Civil War, and, thanks to skillful publicity, were able to pry many dollars from a curious public, which even then didn't know much about music but knew what it liked.

There always had been a bulwark of thoughtful Americans who were interested in the development of culture. To name a pair, there were Ben Franklin and Thomas Jefferson. Jefferson, indeed, is on record as saying that the American taste called for music more strongly than drawing or dancing. Most Americans of the early 1880's, however, if they thought about art or music on a philosophic basis, would have had one consideration uppermost: the need for a specifically *national* culture rather than culture in general. It was a highly chauvinistic period. "With the Declaration of Independence," writes John A. Kouwenhoven in his stimulating book, *Made in America*, "there had been an abrupt and rapid orientation of the American environment away from the cultural heritage of Europe. As democratic political ideals developed in practice, and as technological civilization developed, the social

environment became increasingly unlike that which had produced the western European patterns."

America, anyway, had other things to worry about than culture. There was a continent to be explored and settled. There were raw materials to develop. There was an expanding economy to maintain. There was growth, growth, growth; and the American felt himself growing right along with the country. America was beginning to feel right proud of itself; proud and confident. "Forget Europe wholly," James Russell Lowell wrote in *A Fable for Critics*. And William Henry Fry, a voluble critic with a chip-on-shoulder attitude about his Americanism, wrote in his preface to *Leonora*, in 1945: "Unless it [art] becomes indigenous, taking root in the hearts and understandings of the people generally, its existence will be forced and sickly, and its decay quick and certain."

Europeans were quick to satirize the chauvinism and the overpowering extroversion of the American temperament. Perhaps the most devastating fictional treatment occurs in Dickens' *Martin Chuzzelwit*. Americans were outraged when the book appeared, all the more since Dickens was not too far off in his description of *homo Americanus*. Nor did Americans like Mrs. Trollope's animadversions. (To this day we pretend to be tough; but we really are a thin-skinned race.) We were ready, almost, to declare war on England when Captain Marryat's *Diary in America* (1839) appeared.

And yet some aspects of American life in pre-Civil War days are hard to apologize away. We were a crude and blustering nation, adolescent and growing, ill-groomed and impolite. We made a bad impression on foreigners, who could not or preferred not to see below the surface manifestations. Our manners—well! Every visitor to these shores remarked in particular upon a certain prevalent, unsanitary habit. Thus Mrs. Sam Cowell, wife of an English ballad singer, actor and entertainer, writes in her diary on Friday, Feb. 17, 1860: "In the morning (a most dreary one) we started for New London, and I think we shall not soon forget our journey. The car was quite full, and nearly all of the men were rough sailors, whose conversation and spitting nearly made us ill. . . . We drew our cloaks, etc., around us in dismay, for the spitting was directed to all parts of the car. . . ." Not much later: "Surely no city in civilized countries can beat New York at this time for filthy streets. They are simply disgusting." A few months later, on a boat from Pittsburgh to Cincinnati: "The men slouch in and out, with their hats on, spitting around, quite as often on the carpet as into the spittoon." Mrs. Trollope, Dickens, Captain Marryat—all had bitter comments to make about this phase of our folkways.

Outside of Boston, Philadelphia, New York, and New Orleans, there was little musical culture until several decades after the Civil War. Travelling musicians had to accommodate themselves to the tastes of their audience. William Mason, returning to America in 1854 after having studied with Liszt and other notables, soon disabused himself of any high-falutin' ideas. He set out on several concert tours. His big number, as he relates in his autobiography, was a closing medley consisting of *Old Hundred* with one hand, *Yankee Doodle* with the other.

Louis Moreau Gottschalk has given us the best picture of provincial musical life in America at the time of the Civil War. Gottschalk was America's first great pianist. He was born in New Orleans in 1829, studied in Paris, and achieved fame as a spectacular pianist. After his return to the United States he became a matinee idol, an extremely popular composer, and America's first touring pianist. The devil must have been behind him. In three years he gave more than 1100 concerts. He played in the big cities and in tiny hamlets; he played in San Francisco and Nevada around 1869; he toured South America. He died in 1869 in Rio de Janeiro, probably of yellow fever, though there were persistent rumors that he had been assassinated by a jealous husband. Gottschalk's amours were notorious.

His *Notes of a Pianist* is a posthumous publication. He tells of his reception in Europe, quoting Proud'homme to the effect that Americans were half-civilized savages; or Talleyrand, who said that "America is a country of dirty hogs and filthy pigs"; or Zimmerman, director of the piano class at the Paris Conservatoire, who at first refused to admit Gottschalk "because America is only a country of steam engines."

He writes of his audiences in America and Canada. In Hamilton, Canada, he was accused of being too learned in his repertoire. (He had just programmed his transcription of the "Miserere" from *Il Trovatore*. Gottschalk never played any but his own works.) An entry in 1862 from Indianapolis has this to say: "What singular audiences I meet with! . . . The other evening an honest farmer asked me, before the concert, pointing to my piano, what the 'big accordeon was.' He had seen square pianos, upright pianos, but the tail bothered him. Eight or ten days since, at Zanesville, a charming young girl and her honorable mamma passed the whole of the concert in watching my feet. They did not know the use of the pedals, and saw in my movements only a kind of queer trembling, and odd and rudimentary steps in dancing which, for two hours and a quarter, afforded them an inexhaustible source of amusement. They were on the front benches and greatly annoyed me. . . . Another annoyance is the people who arrive late at the concert, and who traverse the hall in the middle of a piece, marching as if they were marking time for a battalion of raw recruits." Gottschalk also has things to say about the musical connoisseurs at concerts who, to show how musical they are, whistle the piece along with the pianist.

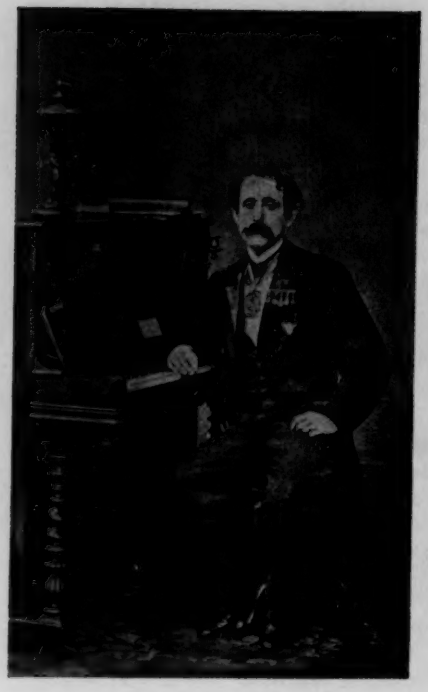
He meets a Russian in Milwaukee who pretends to a title. "It is remarkable that almost all the Russians who are in America are Counts, just as almost all the musicians who abound in the United States are nephews of Spohr and Mendelssohn." He anticipates Einstein's theory of relativity. "I am convinced that some savant will one day discover that time is a fluid which expands and contracts according as it is exposed to such or such moral atmospheres. No one will ever make me believe, for instance, that Sunday at Elmira is composed of twelve such hours as the other days of the week." In Adrian, Michigan, he notes: "Infamous concert. Seventy-eight dollars! ! The people say they prefer 'a good Negro show.' They are furious at the price of admission—one dollar."

"New Jersey is the poorest place to give concerts in the whole world except Central Africa."

"Arrived [at Williamsport, Pa.] at half past eight o'clock at the hotel, took in a hurry a cup of bad tea, and away to business. One herring for dinner! nine hours in the train! and, in spite of everything, five hundred persons who have paid that you might give to them two hours of poesy, of passion, and of inspiration. I will confess to you secretly they certainly will be cheated this evening."

"Axiom: the enthusiasm of the audience is always in the inverse ratio of the receipts."

"We have many female lawyers and doctors in the United States. I do not believe in women who assert their rights. I shall be concerted when I meet one who is young and pretty."



LOUIS MOREAU GOTTSCHALK—*"The enthusiasm of the audience is always in the inverse ratio of the receipts."*

THEODORE THOMAS, *the "big hero" who introduced America to the best in music.*

"It is true that I make my programs as simple as possible. It would be as absurd to play for them pieces very difficult to understand, or classical music, as to give beefsteaks to a newly born infant."

And yet Gottschalk was able to write, toward the end of 1864, "I am daily astonished at the rapidity with which the taste for music is developed and is developing in the United States." America was beginning to progress beyond the stage where Signor de Begnis, in the 1830's, could fill a house by promising to sing 600 words and 300 bars of music in four minutes. Certainly there was, by the end of the Civil War, enough serious music in the large cities to meet all tastes. Even in the frontier towns the influx of German settlers was a factor in the formation of *Musikvereins* and symphony societies. More popular were the various singing families, like the Hutchinsons and Bakers. They travelled through the country singing ballads, and their contribution was distinctly American (as opposed to the European traditions of men like Mason, Thomas, Gottschalk and the other entrepreneurs of serious music). The minstrel singers, too, played a part in developing our musical tastes. Nor can one neglect to mention the names of Dan Emmett and Stephen Foster.

But, as far as classical music is concerned, the big hero, as John Tasker Howard points out in *Our American Music,* was Theodore Thomas. "It is through his efforts that this country is the home of the best in orchestral music, that almost all of our major cities have symphony orchestras of the first rank, and, what is more important, that in each of those cities there is a public that will listen to our finest symphonic works."

It is unfortunate that among the ranks of our composers in the decades following the Civil War there did not arise a creator equivalent in force to Theodore Thomas. Had there been such an equivalent, America would have found itself with a truly national school of composition on its hands. For all of the materials were there. The Fosters and Emmets, the Christy Minstrels and the early psalm-tune composers, the Gottschalks and Dwights, the Hopkinsons and Masons, the Frys, Linds, Pattis and Barnums—all had contributed, some more, some less, to a pot which was ready to boil. By 1880 the time was ripe. But the gods were looking the other way.

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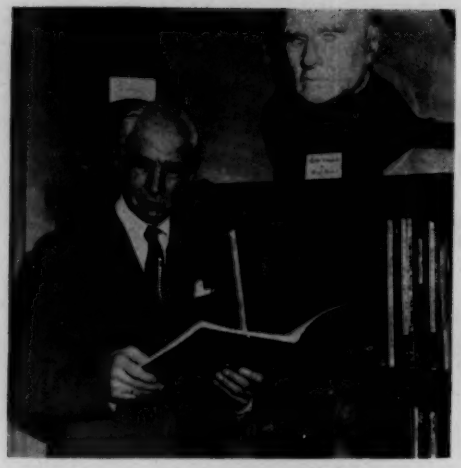

1880 - 1900

WHEN MUSIC AND I WERE YOUNG

At 88, David Mannes (left), founder and director of the Mannes College of Music, recalls the growing pains of his musical youth in New York City.

By DAVID MANNES

I DON'T suppose that security will ever be a musician's lot, but in these days when music has become a big business, highly competitive and organized, and when an individual, no matter how talented, cannot survive without this organization, I think back over 70 years to my own youth in New York, when the struggle for a musical existence was so lonely, so hazardous—and, in a sense, so new to American life. And I am grateful in spite of this that I grew up in an age when the alternative to "success" was not—as it can be now—failure, but a chance to learn and develop.

There was indeed a musical organization in the '80s and '90s, The Musical Mutual Protective Union, and when I was 18 and had finally been admitted to it, I was allowed to stand on the sidewalk on Fourth Street, between the Bowery and Second Avenue, and wait with hundreds of other musicians, usually shivering in the winter cold, for an engagement. Belonging to the M.M.P.U. meant that if I was lucky I could leave the honky-tonks and dance-halls and theatres some day and join the "better-class" orchestral groups.

And yet the three years before I had this protection gave me something which I will never forget, and which, I know now, did me great service. I can remember as if it were yesterday my first job at 15, playing in the Union Square Theatre with an orchestra of 10 men under Henry Tissington, an Englishman. I played every night and two matinees without pay (because I was not in the union). Such an apprenticeship—now anathema—was quite common in those days, and all eligible young players had this opportunity of orchestral experience; until, some years later, the abuse of this practice by some dishonest conductors forced the union to forbid it.

But I was paid in other ways: by the intense excitement of being in a theatre, by playing with others and for others, and by the revelation of hearing good English, beautifully spoken, for the first time in my life. For Palmer's Stock Company was renowned then, and the star "guests" at the theatre included such great names as Joseph Jefferson, Clara Morris, Fanny Ward, and my idol Richard Mansfield, then a young man making his first success.

The Union Square Theatre is still a golden memory, remarkably fresh. Not so golden are other memories of my teen-age musical career. One of them was playing at a skating rink at Coney Island, twice a day, from two to three hours each session. The band consisted of one violin (myself), one cornet, one trombone, one clarinet, one flute, and drums; there was no piano, no second violin, no viola. The incessant noise of the roller skates, the horrible band, the long hours and the heat told on me heavily, and I begged Joyce's Band Headquarters, who gave me the job, to get me something else to do. Joyce did, sending me with a young pianist called Emil Baake to play at cotillons on Long Island and up the Hudson. The music of these cotillons consisted wholly of waltzes, and sometimes we would play 15 or 20 without intermission three hours before supper and about one hour afterwards. Playing all the Strauss and Waldteufel waltzes was a joy, with Baake's swing and rhythm, and this was the beginning of my reputation as a dance musician and a very needed increase in my earnings! I played in hotels at Asbury Park one summer (swimming and rowing in my time off), and in the following winter in dancing schools on Avenue A and in Carey's Band at various halls—Lyric Hall at Sixth Avenue and Forty-First Street, and Walhalla Hall on Canal Street.

I will never forget Walhalla Hall: Every time I see murder headlines in the tabloids I think of the night I played at a ball given by the Coal Shovelers Association. During the intermission Carey was handed six dollars by the secretary of the Association to "treat the band." being the only one on the little balcony besides the leader, Carey turned to me, saying that I was to say nothing about this to the other "fellers." He had no sooner started the second part of the dance program, when a frightful scream was heard above the din, and then all the lights went out. I sat in the darkness (we had suddenly stopped playing), huddled in fear and bewilderment, when, close behind me a rough voice yelled, "Play on, you little son of a b----!" A man had been stabbed and carried out before the lights went up; then the police came in and the ball was over.

In the cold of the early morning I walked up Broadway from Canal Street to my home at Twenty-Fifth Street near Seventh Avenue, carrying my violin case and an iron folding stand, chilled and shocked. I never told my mother about the frightful places I played in. Instead I drew imaginary scenes of delight and pleasure that I lived through in my "musical activities."

Yet there were always compensating factors for a young man in love with music and sustained, through all these trials and setbacks, by one dream: that of playing in a fine orchestra under Theodore Thomas or Leopold Damrosch, the two great protagonists and bitter musical rivals of New York in that era. (I must confess that long before I married a Damrosch, I became a partisan in that historic feud because of my mother's adoration of Dr. Leopold Damrosch.)

Broadway opposite City Hall Park (about 1880).

Playing in summer hotels, as I did very often, seemed a far cry from this dream, but there were engagements in between which seemed to point the way. One was a tour with the Lillian Conway Opera Company of Philadelphia, a fiasco financially but for me an introduction to a kind of life and music I loved; and later on a series of concerts as soloist with the Rutgers College Glee Club, a group of genial, well-educated young men of "good" families whose company I enjoyed as much as the chance to play good music. Then back to the theatre—it was the Fourteenth Street Theatre—but this time with pay and the opportunity to play a violin solo in the intermission which brought me to the attention of cultivated theatre-goers and into groups like the Salmagundi Club and the Lotos Club, a new world of influence and refinement which represented New York at its best. There I played, and there I learned many things besides music.

So many memories of that time crowd in on me: a season of light opera under Victor Herbert; engagements at the Alcazar (later the Broadway Theatre); and a winter at Koster & Biol's Music Hall, then sadly reduced from its days of fashion and glory with Rudolf Bial's fine orchestra. Now it was a combination vaudeville show and dance-hall of dubious patronage, and I remember a time when we were told that the orchestra must turn itself into a brass band to take part on the stage with the entire vaudeville troupe. I was given a B-flat Alto, about which I knew nothing, and I made my neighborhood miserable blowing it with every ounce of strength for two weeks before the performance.

Sometimes I would take jobs after my night work at Koster and Bial's, and one of these brought me closer than I had yet come to my dream. It was a one-night engagement to play at Klunder's Flower Show at the Metropolitan Opera House, with a large orchestra under the leadership of young Frank Damrosch. His father, Dr. Leopold Damrosch, had died only a short time before this, and the world mourned the passing of this inspired leader and cultivated gentleman. I had read of his funeral—the greatest impact on New York, they said, since Lincoln's passing—and of the Metropolitan Opera House entirely swathed in black. And now Walter Damrosch, the younger son, had taken his place and was leading the combined forces of the Metropolitan Opera in scheduled performances of Wagner's Music Dramas, while his brother Frank was brought from Denver to take the position of chorusmaster. I had no premonition then, of course, that their sister Clara was to become my wife; but still, that night was the opening of another door. Even my next engagement—playing in the lugubrious company of waxworks at the Eden Musee (on Twenty-Third Street between Fifth and Sixth Avenues)—did not entirely shut it!

For a number of years the familiar pattern repeated itself; waiting at the corner of Fourth Street and Second Avenue for the Union to find me a job, playing in theatres, substituting in orchestras. At the Garrick I played one of the first violins in Gustave Dannreuther's double string quartet, and the pleasure of playing fine music and watching Richard Mansfield act was profound. Then a job at the Criterion Theatre on Fulton Street in Brooklyn, and after that a chance to substitute at two Philharmonic concerts conducted by Anton Seidl. I confess I was disappointed at this first experience of mine, so long awaited, to play in a full symphony orchestra; partly because Seidl, except for his magnificent conducting of Wagner, seemed so uninspired in his handling of Beethoven and the other great German classics; and partly because I felt deplorably out of place. I believe I was one of the very few native-born members in that orchestra of German musicians, and I felt myself an intruder. I realized how difficult it was for an outsider to become a regular member, and I had neither the experience not the influence needed to become one.

So this particular musical dream faded, only to be followed by a nightmare in the shape of my first recital at Hardman Hall, arranged by friends who were more enthusiastic than wise, for I am quite sure I was not ready for it. Even if I had been, the gods were not kind at my debut. It was a cold stormy night, the rain descended in torrents, and only the few devoted and hardy came. After it was over—I remember nothing about the performance except its aura of failure—I tripped on a mat outside the door and fell headlong on the sidewalk, where I lay with a sprained ankle, soaking in the rain, until a kind friend retrieved me and took me home.

But from then on, as if to redress the balance, the gods were kinder. I had a rewarding engagement at the new Lyceum theatre, playing with 21 men under Edward Mollenhauer and astounding the public with the innovation of the "disappearing orchestra." I played at one of Mr. Bagby's musicales at the Waldorf-Astoria, accompanying the beautiful actress Julie Opp in a poetry recital, and was immensely gratified by our success and the warm personal praise of Madame Emma Calvé. Best of all, I no longer had to stand in the street to get jobs. I had joined the Aschenbrodel Verein (The Cinderella Club) and was entitled to the benefits of seeking engagements in its own clubhouse on Fourth Street, near Second Avenue! Here, too, I met many of the more talented and successful New York musicians. Engagements followed with the light opera company of Miss Minnie Maddern (later Mrs. Fiske), and then with an English company starring young, handsome William Faversham, who became New York's matinee idol of that day.

But this was not to be "just another theatre job." This was indeed the beginning of the dream. For on the opening night of the first play, I played a solo, standing up in the orchestra pit, and at the close was surprised to receive long and enthusiastic applause. Several of the men in the orchestra told me afterwards that much of it came from a box where Walter Damrosch was sitting; I had not seen him myself. They said that Damrosch was engaging men for the permanent orchestra of the Symphony Society which his father had founded, and that Andrew Carnegie had built Carnegie Hall for this young musician whom he so admired. But I had borne so many disappointments that this failed to excite me, and I told no one of the night's experience.

The next morning early, my father shouted from the store below that a Mr. Kayser, Mr. Damrosch's orchestra manager, had come to see me. I almost floated down the three flights of stairs. Mr. Kayser said that Mr. Damrosch would like me to come to his office at the Metropolitan Opera House and bring my violin.

Full of excitement and yet deeply fearful of failure, I went to Mr. Damrosch. After I had played several pieces, he said, "Why did you not come to me before?" I said that I thought I wasn't good enough. "Kayser," he called through the open door, "make out a contract for David Mannes as a first violin at 35 dollars a week and for the season of 40 weeks." The dream had become fact.

Among the 80 men in the New York Symphony then were a number of world-famous soloists: Adolph Brodsky, the concertmaster; Jules Conus, the second concertmaster; Jan Koert of the Bilse Orchestra at Ostend; Maitret of the Paris Conservatoire. Ottokar Novacek, the composer, led the violas; Anton Hekking, the cellists. With the exception of the Boston Orchestra, then conducted by Arthur Nikisch, the New York Symphony Orchestra was the finest in the country, and my many years with it, most of them as concertmaster, far exceeded my youthful vision. To hear such artists as Paderewski and Ysaye at close range, to play with them and for them, seemed truly the pinnacle of musical experience.

Yet at this time, in my middle 20s, I was beginning to want another kind of musical and human experience too: that of teaching. I have always loved children and I have always wanted to spare them the mistakes and blind alleys which made my own musical development so slow and often so frustrating. This desire was increased by contact with the Damrosch family, and in particular with the charming young Clara, who was then teaching piano. I began to have violin pupils and shortly afterwards was asked to conduct a children's orchestra at the home of Mrs. Clarence Rice at 81 Irving Place. This experience, which lasted for six strenuous but rewarding years, led to the realization of another long-held dream: to make it possible for poor children to study music in beautiful surroundings and a stimulating environment. I was taken to a dingy house on Rivington Street on the lower East Side, where a Miss Wagner was teaching the children of this sordid and poverty-stricken neighborhood; and it was her class, an enthusiastic committee, and the volunteer teachers (among them Angela Diller), who formed the nucleous of the Music School Settlement to come, of which I was to be the director for many years.

Now, at 88, I can see the pattern in all these chaotic early years, and the fact that none of my many experiences, discouraging and wasteful as they might have seemed, was useless. My growing pains were really the growing pains of this country's musical life, and I have always believed that without pain there can be no growth.

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AMERICA COMES OF AGE AS A WORLD POWER IN MUSIC

By RENÉ DEVRIES

IT was New Year's Eve in our United States of America, 1900, and we were greeting the New Year from coast to coast with celebrations the like of which had never been witnessed. And why not? For we were entering a new century full of promise, good omens, and prosperity a-plenty.

The war between our country and Spain having come to a happy conclusion for us, we were still (after two years) drinking to the health of Admiral Dewey, and to that of President William McKinley, newly reelected on his gold standard platform over his silver opponent, William Jennings Bryan. And so, with a few gold and silver pieces in our gussets, we were among the millions making merry, shouting and dancing to the tune of "Alexander's Ragtime Band" (Irving Berlin), Sousa's "El Capitan," and other gay tunes. For we were still singing the popular songs of the 'Nineties (the Golden Age of popular song writing) well into the new century — "After the Ball," "Daisy Bell," "Mr. Dooley," "Tammany," and "Ta-ra-ra-boom-der-'e," the jazziest effect of the 'Nineties.

But the last of the old schools of song writing—specializing in the ragtime style, originating from the "Coon Songs" ("Rufus Rastus Johnson Brown," etc.), and the singing of sentimental songs with sheet music, around the home piano in "parlors"—gave way early in the 1900s to more sophisticated music (musical comedy and American light opera), to the dance mania, to jazz, the phonograph, the radio, and the motion picture (its forerunner — the "Song Slides"). All were early 20th-Century products that contributed importantly to American music. The opening of the century was the beginning of the most fruitful and eventful period in America's musical development—1900-1920. Her musical estate was rich with earlier blended cultures—America's with Europe's—and bright with new influences and stirring innovations that were to give America a music of her own.

Strauss was at the height of his power, Debussy was coming into prominence, Schoenberg was experimenting with atonality, Scriabin was creating his mystic chord, and Stravinsky was just turning to music (to become later on the "realistic primitivist"). The influence of all these composers contributed to the individual musical styles created in America during these two decades. Early in the 1900s America still had her greatest composer, Edward MacDowell, whose influence on American music was inestimable; Theodore Thomas, the first great musical figure

JOHN PHILIP SOUSA (*right*), *the great March King, shown with* HILDA BURKE (*leading soprano of the "Met" and Chicago Civic Operas*), *and* ROSA *and* GIACOMO RIMINI (*soprano and baritone of the Chicago Civic*).

in America to advance her standards and cultivate her musical tastes, and father of the symphony orchestra, who introduced Wagner to America (trying out parts sent him by Liszt even before Europe had heard them); Daniel Gregory Mason, who with Thomas, introduced Schumann and Brahms to us; and Rudolph Ganz, who, arriving in America in 1900, is still today one of our country's great musical personages, as artist, educator, and citizen, and in 1903 introduced the music of Cesar Franck, Debussy, and Ravel. It was on hearing Ravel at this time that Griffes (our most important composer after the death of MacDowell) turned to impressionistic writing. Walter Damrosch and his brother Frank were following in the distinguished paths of their father Leopold, contributing

CHARLES WAKEFIELD CADMAN
His opera Shanewis, *like most of his works, was based on Indian themes.*

JOHN ALDEN CARPENTER
America's first native impressionist.

enormously to the advancement of music in our country (in the fields of chamber music, orchestra, and operas). And Philip Sousa, the great March King, was developing the virtuoso band and inventing orchestrations and instrumentations which produced some of the nuances of symphony ensembles.

These were years resplendent with great world luminaries such as Schumann-Heinck, Caruso, Melba, and our own Nordica, Eames, Homer, Whitehill, Farrar, and Garden; Kreisler, Kubelik, Isaye, and America's great violinist, Maud Powell; Paderewski, Carreno, Godowski, Gabrilowitsch, and Chicago's Fannie Bloomfield Zeisler and William Sherwood. And among music masters were Marchesi and Jean de Reszke, Auer and Sevcik, Leschetizky and Busoni—to name only a few of the great virtuosi and teachers who attracted our finest talents to European shores. Many of these had their first triumphs abroad, returning years later to still greater ones in America, stimulating with tremendous impact the cultivation of our finest younger talents. Remember, for example, the tremendous success of Geraldine Farrar who made her debut as Marguerite in *Faust* at the Royal Opera in Berlin (1901), and created several roles before making her American debut in 1906 at the Metropolitan as Juliette in Gounod's *Romeo and Juliette;* and Mary Garden, who in her debut at the Opéra Comique in Paris created the title roles of Charpentier's *Louise,* and Melisande in Debussy's *Pelléas and Mélisande,* with many added successes before America was to hear her in *Thaïs,* premiered in 1907 at the Manhattan Opera House, New York, and to acclaim her for more than two decades as our own Mary-the-Great.

But not only had our singers and instrumental artists sought Europe as their training ground, but our creative artists as well. Many of them had had prominent recognition in Europe and were returning home to infuse new influences and newly found "isms" into music of their own, and eventually to establish a typical American idiom.

Foremost among them was Edward MacDowell. He had spent nearly a decade in Europe, where he had gone as a lad of 15 to enter the Paris Conservatory, and where he recalls meeting "a young fellow with strange musical ideas —Claude Debussy." Those very ideas were no doubt responsible for the foreshadowing impressionism of MacDowell's music, which as a new idiom reached its full maturity in American music concurrently with the music of John Alden Carpenter, the first native impressionist.

After many triumphs, including the performance (at Liszt's invitation) of his first Piano Suite at the Zurich Festival (1882), MacDowell returned to his native land "to prove that there was a place for a serious musician in the U.S.A. and to reveal its possibility to others," thus giving music in America a new impetus. And following were European composers of renown, seeking America's fresh green fields for new inspiration, as well as to teach her young creative talents. Most prominent of our earlier visitors was Anton Dvorak, who, devoted to music of a national type, became interested in Negro music through his pupil and friend H. T. Burleigh, and was the first to employ our folk themes (both Negro and Indian) in serious compositions ("New World" Symphony, String Quartet, etc.). Soon, many native composers were tapping our rich resources of folk material to enrich American music. Among them was Arthur Farwell, who pioneered in Indian music research (he gave Puccini an Indian theme for his *Girl of the Golden West*) and founded (1911) the Wa-Wan Press for the publication of American works (solely), giving encouragement to many American composers—among them, Edgar Stillman Kelley, who wrote many large works, including the Oratorio based on *Pilgrim's Progress,* and the incidental music to *Ben Hur;* and Henry F. B. Gilbert, whose "Place Congo—a Symphonic Poem," was mounted as a ballet at the Metropolitan Opera House in 1918, the same year that Cadman's opera, *Shanewis* (based on Indian themes, as were most of his works) was premiered. Cadman was one of many of America's most prominent composers writing music based on Indian themes. But still more prolific were those composers who used Negro themes and rhythms, from which Jazz, a development of the rhythm of the Negro dance (preceded by Ragtime, and current with the Blues) was created as a new medium, to become (perhaps) America's most distinctive contribution to music.

Born from the shanties, the brothels, and the dram shops of New Orleans, Jazz was in a crude state—primitive, raucous, and primarily rhythmic—when the vogue was started in Chicago in 1915 by Joseph Gorham. Jazz bands became the rage, and soon (perhaps with Ted Lewis' band, the first of the famous ones) a jazz mode was created. Lewis, with top hat and cane, cavorting in his inimitable manner with his articulate clarinet before his band (banjo, piano, cornet, trombone, frying pans, cans, cowbells, whistles, and drums—the saxophone was yet to come) made his band famous, as it still is.

From a "rah-rah noisemaker," mostly improvised, jazz fast developed into an orchestra of new timbres and original effects with elaborate orchestrations and complicated rhythms, and attracted the attention of such com-

GERALDINE FARRAR *as Juliet in Gounod's* Romeo and Juliet, *at the time* (1910) *when she and Caruso were the biggest drawing cards at the "Met."*

posers (among many) as Stravinsky, whose "Ragtime for 11 Instruments Based on American Jazz" was written on Armistice Day, 1918; and Louis Gruenberg, who wrote the first jazz operetta, ***Madame X*** (under his ***non de plume,*** George Edwards), was the first to write the "white man's jazz," expressing a spirit of Americanism which he felt had not penetrated to art music before, and who later, wrote the powerful and sensational opera ***Emperor Jones.***

Opera in America, with its colorful history, was one of the most enlivening and spectacular contributions made to America's musical development during the century's first two decades. As early as 1900, the Maurice Grau Opera Company, functioning at the Metropolitan Opera House (1900-03), had instituted the "Star System," advertising, almost nightly, "Seven Stars"—the roster including Nordica, Melba, Ternina, Eames, Schumann-Heinck, the de Reszke brothers, Plancon, Scotti and many others. During his regime, Wagner's uncut "Ring" was produced for the first time in America, and Puccini's *Tosca* and *La Bohème* were premiered; Henrich Conried (succeeding Grau), who became General Director of the newly formed Metropolitan Opera Company (1904-08), introduced Caruso to American audiences and gave first performances of Wagner's *Parsifal* and Strauss' *Salome* (which created a furore of protests that eventually caused Conreid's resignation). Then Gatti-Casazza, director from Milan's La Scala, took over the "Met's" directorship, with Arturo Toscanini, whom he had brought with him, as conductor. From the first, Gatti wanted to win the favor of the American public. He engaged many of our singers, and was responsible for the $10,000 prize being offered by the Met management, for an American opera to be premiered there. It was won for the first time by Horatio Parker for his opera *Mona.* This gave our composers impetus to write for the operatic stage. Subsequently, other opera companies, the National Federation of Music Clubs, and other organizations offered prizes of equal amounts. And the American Festival Association became in 1915 a permanent organization—for the purpose of giving operatic festivals to encourage the development of American music and composition. To Gatti we are also indebted for several world premieres, including Puccini's *Girl of the Golden West,* with Toscanini at the conductor's desk and Puccini backstage; Humperdinck's *Koenigskinder,* with Farrar as the Goose Girl; and Granados' *Goyesca,* with Anna Fitzu in the lead role.

While the Metropolitan Opera Company remained the chief opera company of America (and perhaps of the world at this time), there were others of importance. Henry Savage and his English Opera Company were serving the cause of Grand Opera in English with outstanding American artists such as Clarence Whitehill and Allen Hickley, both of whom had sung at Bayreuth and elsewhere abroad. I heard this company in 1902 in Chicago's Studebaker Theatre, and for $1.50 I had a choice seat on the main floor, and for ten cents more, could have a soda next door. Those were the happy days!

Meanwhile, Henry Russel, an English impresario who had his eyes glued on America while managing a season at Covent Garden, journeyed to our shores with his own company (including Melba and Alice Nielsen). And after a 25-week season (15 in New Orleans, and 10 on tour), Russel established the Boston Opera Company (backed by the Mackays of telegraph fame), and added to his roster of stars Maggie Teyte, Constantine, Ricardo Martin (who substituted for Caruso at the Met one season with great success), and other top American singers.

Forced by the outbreak of the war to leave America, Russel sold all of the properties of the Boston Opera Company to Impresario Max Rabinoff, who immediately made the company 90 per cent American, believing in home products first. During its second season, the company combined with the Ballet Russe with Pavlova and Mordkin,

TED LEWIS, *with his inimitable top hat, cane, and clarinet, helped to create the jazz mode.*

ARTHUR FARWELL, *pioneered in Indian music research (he gave Puccini an Indian theme for his* Girl of the Golden West*) and founded in* 1911 *the Wa-Wan Press for the publication of American works, thereby encouraging many American composers.*

and toured the country from coast to coast with tremendous success.

No chronicle as yet has been made of the declaration of war by Oscar Hammerstein on Gatti-Casazza and the entire Metropolitan Opera Company. Hammerstein's fortress was the Manhattan Opera House, which he built in 1905. Before challenging the Met to operatic combat with his Artistic Director and Conductor Cleofonti Campanini, Hammerstein had secured such singers as Melba, Garden, Tetrazzini, Dalmores, Renaud, Cavalleri, and a bevy of other stars of first magnitude, plus premieres galore (*Thaïs, Pelléas, Sapho, Le Jongleur,* etc.) to serve as ammunition against the rival opera house. Gatti, however, was not caught off balance, and the list of new artists he surrounded himself with and the number of novelties brought him such public support as to make Manhattan shake to its very foundation, for no matter how often Hammerstein would bill Garden or Bonci (in roles in which they have been unrivaled to this very day), Gatti would answer with a cast no less formidable, so that both houses were packed nightly.

Wars must end, and unhappy the vanquished. Not in this case however, for Hammerstein received a cool million dollars from the Metropolitan after signing an agreement to abstain for 10 years from producing opera in America.

Gatti-Casazza, however, was not clear of managerial troubles. In 1909, he and Andreas Dipple were co-managers of the Metropolitan Company—the former in charge of the Italian and French wings, while Dipple headed the German wing. Their policies clashed constantly, the feud soon reaching a point where the Metropolitan Board took the matter in hand and each manager had his own following.

In the midst of this managerial quarrel, the Met heard that Chicago was contemplating its own opera company, and it was decided to get financial backers from Philadelphia, which was also considering its own company, and so, the Chicago-Philadelphia Opera Company was formed, with Dipple as General Manager and Cleofonte Campanini as Artistic Director and Conductor. The company opened Nov. 8, 1910 at Chicago's historic Auditorium Theatre. After two seasons, the Chicago-Philadelphia combination came to an end and the Chicago directors secured the company's entire stock. Thus, with Campanini at the helm, the Chicago Grand Opera Company became during its lifetime (1913-19) the greatest company of its time. Among notable American debuts made under Campanini were those of Raisa, Galli-Curci, Muratore, Tito Ruffo, Van Gordon, and Carolina White, with 50 more debuts made by Americans who rose to stardom under Campanini's baton. Added to Campanini's distinguished achievements were his introduction of 30 novelties to the United States, including some of the most important French repertoire, as well as American and other works.

Concurrent with the growth of opera as a major force in America's musical development during the first two decades of the century, were the appearance of chamber groups and orchestras, which added immeasurably to her musical stature. Many native composers (and others) were given fresh incentive to write in both chamber and orchestral forms, with rewards of commissions from generous sponsors (among whom we salute the late Elizabeth Sprague Coolidge), and prizes offered by many associations, schools, foundations, and other organizations, in addition to assured performances of their works.

America was becoming increasingly conscious of her own musical power, and appreciative of her native talent. Orchestral personnel, which in 1900 had been 90 per cent European, was reversed by 1920, when 90 per cent were American. As early as 1912, Chicago's Frederick Stock was not permitted by the American Federation of Musicians to import a concertmaster from Berlin, its president replying: "You do not need to go abroad for players—there are plenty of violinists walking the streets in Chicago with nothing to do—good enough for the Theodore Thomas Orchestra any time."

It was during this same season that Stock and the orchestra gave an All-American program (as they did on many occasions), with first performances of Hadley, Powell, and Oldberg. Conductors of other major orchestras did the same, as did many organizations—but let us pay homage to Edmund Van der Stucken, the first conductor to give an All-American orchestral program not only in this country, but at the Paris Exposition in 1889.

Throughout this eventful period, 1900-20, music in America was on the upsurge—but (ironically) it was with World War I that America came into full power, and having achieved exalted heights in every field, was ready (without the asking) to assume global responsibility musically. Germany had been stripped of her power after 250 years of world ascendancy in music, and most of Europe's finest musicians, together with returning Americans, came to our shores to fill our concert halls, our opera houses, our schools of music and conservatories.

Our ears and hearts had turned to America. Finally she had come into her own as a world power in music.

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THE ROARING TWENTIES

By EVA GAUTHIER, as told to HENRY W. LEVINGER

IF I look back on what they now call "the roaring Twenties," it is like looking at a rich tapestry of almost blinding color. So much happened in those years which were marked by abundant prosperity in America and a cultural liveliness which was breathtaking. Music of our time all of a sudden became a matter of general interest, and everybody felt like jumping on the bandwagon.

War was over, peace reigned in the world, and we in America revelled in the proud conviction that we had helped in destroying the evil forces which endangered our way of life.

Just before the First World War, I had been on tour with Mischa Elman in Australia, when the outbreak of hostilities called us back to the States. In our minds the big tragedy of the War was then overshadowed by news of Lillian Nordica's death, the first American singer to appear at Bayreuth. She had also made a tour of Australia, where we met. When I returned to Java, which I then had made my home in order to study Far-Eastern music, she asked me to arrange a tour for her there. Unfortunately, the ship that brought her to Java struck a coral reef just off Thursday Island. Already a sick woman, she had to be put ashore, and remained there for six months before a Dutch boat consented to bring her to Java, where she died. And with her died a dream of hers; she had planned to build an American Bayreuth on the Palisades in New York, and she had bought property for this purpose. After her death the plan was revived but had to be abandoned when it became apparent that her original intention was being abused by those whose chief interest was making a lucrative real estate deal.

Then I came back to New York, and with the beginning of the first season I went to the Metropolitan Opera almost every night. What an array of names graced its roster. Toscanini was at the height of his career as conductor. His colleagues, no less distinguished, were Pierre Monteux and Arthur Bodanzky. The latter also was director of the Friends of Music, a very important society which devoted its efforts to the promotion of the best in musical literature.

The greatest vocal performers of that period were Margaret Matzenauer, Elizabeth Rethberg, George Meader, John McCormack, to mention but a few. Many of these same artists took part in the concerts of the famous Beethoven Association. It was my privilege to sing for this Society the first American performance of Beethoven's setting of "The Erl King." Other artists that performed all through the Twenties were Harold Bauer, Pablo Casals, Percy Grainger, Josef Hofmann, Fritz Kreisler, Eugene Ysaye, Paderewski, Theresa Carreno, and of the younger generation, Efrem Zimbalist, Guiomar Novaes, and our own Albert Spalding. Other world-famous artists who appeared on our concert stages were Moriz Rosenthal, Ernest Schelling, Sergei Rachmaninoff, Artur Rubinstein, Wilhelm Backhaus, and George Gershwin. Gershwin's first appearance in 1923 was a red-letter date in American music history, for it was then that he and I gave the program which established jazz as a genuinely American musical contribution.

At this concert the young George Gershwin made history when he appeared as my accompanist and as composer. The program listed songs by Irving Berlin, Jerome Kern, Walter Donaldson, and, last but not least, George Gershwin. I had decided that compositions by this group of Americans should be on the same program with compositions of Hindemith, Bartok, Schoenberg, Milhaud, Arthur Bliss—all of them then acknowledged as among the greatest composers of our time. The success of this recital prompted George Gershwin to switch from Broadway to the concert hall. The happy results of this decision are the Rhapsody in Blue, the Piano Concerto, "An American in Paris," and Gershwin's only opera, *Porgy and Bess.*

The famous dinner party given in New York to celebrate Ravel's fifty-third birthday was arranged primarily for the purpose of introducing the celebrated French composer and George Gershwin to each other. A great friendship developed, which lasted until their untimely deaths in 1927. Ravel and Mme. Gauthier are seated at the piano. Gershwin is at far right. Other guests unidentified.

When in 1928 Maurice Ravel came over here for a concert tour, his 53rd birthday occurred during his American stay. I asked him what he wanted for a birthday present. His request was to hear and meet George Gershwin. I arranged a dinner party, and a great friendship was struck up between the two men which lasted until their untimely deaths in 1927, when they both died from the same illness, a tumor of the brain. Ravel had asked Gershwin's permission to use, as a tribute to Gershwin, some of George's themes, which he did in one of the last works he composed.

Another great American composer in whose career I was privileged to take an active part was Charles Griffes. He died for the lack of $250 which was needed to have copies made of the orchestral parts of his Symphonic Poem, "The Pleasure Dome of Kubla Khan." In doing the copy work himself, he neglected an incipient case of pleurisy and died of its consequences. I had the great honor and privilege of premiering most of his songs, with him accompanying me at the piano. Winter Watts, the only American composer to win both the Prix de Rome and the Pulitzer Prize, was another composer and accompanist whose songs I sang frequently. He is now 70 years old, and the royalties accruing from his compositions are his sole income.

Other artists who appeared in the Twenties were Jacques Thibault, the great French violinist whose tragic death in a plane accident two years ago shocked the world, and Alfred Cortot, the great French pianist. Great singers of that period were Marcella Sembrich, who had become an outstanding lieder singer, Julia Culp, Schumann-Heink, and Johanna Gadski. John McCormack enchanted his audiences with Irish songs, and also appeared in opera as one of the great Mozart singers. Unforgotten operatic names of this time are: Alma Gluck, Elizabeth Schumann, Clara Butt, Maria Barrientos, Lucrezia Bori, Emma Eames, Claudia Muzio, Florence Easton, and Rosa Ponselle (one of the first singers who was entirely American trained, and one of the greatest of our century). At the "Met," Anna Fitzu created the opera *Goyescas* by Granados. In 1920, there was the sensational success of Lucrezia Bori in Montemezzi's *L'Amore de Tre Re*. Matzenauer had changed from a famous alto into a Wagnerian dramatic soprano, and sang her first Isolde and other great Wagnerian soprano parts. There was the American premiere of Rimsky-Korsakoff's *Coq d'Or* with Galli Curci, the first performance of Charpentier's *Louise*—first with Geraldine Farrar, and later with Grace Moore in the title role. The Twenties can also be called the age of Caruso and Scotti. Frieda Hempel sang at the Metropolitan her first Marschallin in Richard Strauss' *Rosenkavalier*. Emmy Destinn created a sensation, as did Maria Jeritza, when she first sang Marietta in *Die Tote Stadt* by Korngold, and the first *Turandot* by Puccini. Chaliapin also returned to these shores to sing his unforgettable Boris Godounoff and many other parts of his vast operatic repertoire. He stayed here through the Twenties. While his first visit to America had not been a success, his return created a sensation. It was a golden time of opera, and there was a steady coming and going of world-famous names across the stage of the Metropolitan.

Very significant also was the fact that our first American operatic institution opened its doors more frequently to the American opera composer. Operas by Henry Hadley and Deems Taylor were done with stellar casts, and it was the privilege of Frances Alda, wife of Gatti-Casazza, to have created leading parts in these world premieres. A memorable day was the first performance of *Pelléas and Mélisande* at the Metropolitan in 1925, with Lucrezia Bori and Edward Johnson in the name parts.

A new field of appreciation was opened to the American public also during these years with first appearances of the great dancers of this period. Anna Pavlova, Isidora Duncan, Adolph Bolm, Niginski, Ruth St. Denis, and Maude Allen were competing for audience favors. Diagileff brought over his famous Russian ballet.

A new star on the horizon was Igor Stravinsky. I premiered most of his vocal works. The first one, in 1917 (to Japanese lyrics), was chosen for the Coolidge Festival in 1918. Mrs. Coolidge, who died only a year ago, was one of the greatest sponsors of contemporary music during this time, and remained its sponsor and promoter until her death. She believed in the importance of helping the contemporary composer, though she was not always in accord with what she had to listen to. I remember that the first performance of Stravinsky's Japanese songs, which were an enormous success, met with her ardent disapproval, but she was gracious enough to listen a second time when I was forced to encore this cycle. On the same program I gave the first performance of Debussy's Mallarmé Poems. I had the pleasure, from then on, of being chosen by Stravinsky to premiere everything which he wrote for concert performances, and I terminated my career as a singer by appearing for the last time in concert, in 1937 with the Boston Symphony, in his "Persephone" with the composer conducting. This was an entirely new form of vocal delivery, which had been started with Schoenberg's "Pierrot Lunaire."

It was the time when the American composer of songs also was discovered, and I am proud to have been able to lend him a helping hand. I made it a principle to always include American works in my programs—works by Leo Ornstein, John Alden Carpenter, Frederic Jacobi, and many others. European composers—Roussel, Hindemith, Bartok, Satie, Casella, Pizzetti, Castelnuovo-Tedesco, and Malipiero —were also appearing for the first time in print on the programs of these concerts.

Unforgotten is the day when Leopold Stokowski brought from Philadelphia to the Metropolitan Opera the entire production of Alban Berg's *Wozzeck,* and also led the first local performance of Schoenberg's "Gurrelieder" before an enthusiastic audience. The names of Marian Anderson and Roland Hayes were first introduced to American audiences during these years.

The Twenties also saw the cometlike appearance of Marion Talley, who overnight became the toast of the town during her Metropolitan engagement (she sang in the premiere of Stravinsky's *Le Rossignol*). But, like a meteor, her light dimmed within one year (1925-26). Another singer (but this one destined for a long and distinguished career) made his debut during these years: Lawrence Tibbett. In the title role of Deems Taylor's *The King's Henchman,* which had its world premiere in 1926, he wrote an indelible page in the annals of American opera. Scarcely an opera that had won world renown was not performed at the Metropolitan Opera House during those years. Henry Wakefield Cadman's *Shanewis* (which in the words of W. J. Henderson, the distinguished critic of the New York *Sun,* displayed an operatic technique superior to any of its predecessors by American opera composers), Richard Strauss' *Die Aegyptische Helena, Fra Gherardo* by Pizzetti, *La Campana Sommersa* by Respighi, *L'Heure Espagnol* by Ravel, *The Jewels of the Madonna* by Wolf-Ferrari, *La Cena delle Beffe* by Giordano, *La Vida Breve* by De Falla, *Petrouchka* by Stravinsky, *Emperor Jones* by Greenberg—they were all performed before New York audiences.

This caricature of Madame Gauthier by Caruso, which has not hitherto been published, was sent her after a concert at which she had sung Stravinsky's Japanese Lyrics. Caruso had attended the concert, he told her, "to hear some of that dreadful music you do, for my education."

On concert programs the names of Prokofieff, Szymanowski, Arthur Bliss (who is now Music Master of England's Queen Elisabeth), and Darius Milhaud were introduced by such great conductors as Toscanini, Bruno Walter, Mengelberg, Klemperer, Monteux, Koussevitzky, Serafin, and many others.

In Chicago, the great Mary Garden—still among us and now delighting American audiences with lectures full of esprit and wisdom—contributed immeasurably to the growth of opera in this country with her daring seasons at the Chicago Civic Opera House, which had been newly built with the financial support of Samuel Insull.

What I have given here, are recollections of stellar events which stand out in my memory while I am writing these pages, which are necessarily limited in space. What I hope to have conveyed is an impression of the wealth of these years. When I look from my window toward the skyscrapers of Rockefeller Center, which did not yet exist in the Twenties, I am reminded that time did not stand still during the ensuing years, and that much of what happened then was only laying the groundwork for what is happening now. I feel proud to have been but a modest bricklayer in the building of this musical future of our country, and I am sure that there will always be an evolution which will bring to mankind new musical values and new beauties. For, as there will never be a last wave in the ocean, so music will go on and on and on. . . .

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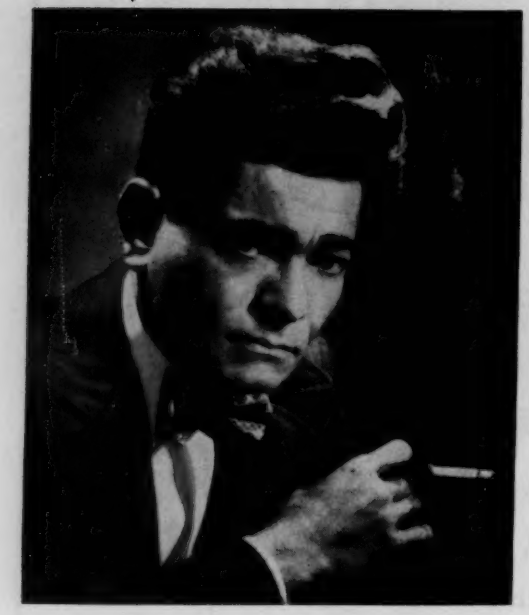

1933 - 1943

A DECADE TO DEFEAT DECADENCE

Izler Solomon, author of this first-hand account of music during the Depression years, will conduct two orchestral concerts in February in New York—the opening concert of the annual WNYC Festival of American Music (Town Hall, Feb. 12), and the second concert in the Symphony of the Air 1954-55 series (Carnegie Hall, Feb. 20).

By IZLER SOLOMON

IT would be difficult to find a decade in musical history that was more interesting from the standpoint of the interrelationship of art to economic and political life than that of 1933-43. In America this is often referred to as the "Golden Era," since it produced and provided more music than any other period. This alone would suffice to merit recogniiton, but there is as well the relationship to the period which enhances this unique situation. Practically every artist, regardless of nationality or disposition, whether radical or conservative, was impelled to respond to the impact of worldwide political and economic forces.

The 20th Century brought inevitable changes among creative artists as well as the general public. Actually the cleavage between their tastes had broadened. In Germany there was a reactionary compulsion to return to the Romantic-Germanic ideal. In Russia the government succeeded in forcing the creative artist to abandon "petty bourgeois tendencies" which made his art unintelligible to the masses. In the U. S., while the government did not attempt to interfere with the composer's style, the public did so with both indifference and hostile reaction to modern music.

Prior to 1933 there were only a few isolated examples of local governmental support for musical institutions. In 1915, the city of Baltimore subsidized an orchestra with a seasonal budget of $34,000 for six adult and five children's concerts. Some time later Baltimore levied a special tax to support its musical institutions. In 1925, Long Beach, California, provided support for a Women's Symphony Orchestra for free concerts. This tendency began to develop elsewhere about 1929. Among the first to receive direct governmental support for opera were Philadelphia, Cleveland, Cincinnati, Detroit, Chicago, St. Louis, and Los Angeles.

The economic depression of the '30s brought about in the U. S. the first social experiment in the arts. From May 1933 until July 1935, the music projects were under the supervision and direction of the Educational Department of the Federal Emergency Relief Administration. When the Works Progress Administration replaced the F.E.R.A. in July 1935, the Federal Music Project became a separate division. This Project of necessity concerned itself with the needs of the U. S. public; the needs were clearly stated in the statement released by the Federal Music Project at its inception:

"It is the aim of the Music Program . . . through the employment of creative and recreative musicians in the allied fields, to secure and to present for public use outstanding examples of music literature of other countries and periods; through the teaching of the music in community centers and recreational music activities to create a broader national music consciousness and to work out constructive ways of using leisure time; through music services to aid various community campaigns of social value; and through research projects to clarify the background in the arts. The W. P. A. Music Program is designed to work toward an integration of the arts with the daily life of the community. . . ."

". . . The Music Program is designed to preserve socially valuable skills of unemployed musicians under competent direction; to retain and reorient skills so that their possessors may find permanent reemployment off the Government rolls; to provide needed services for both government and non-government use in the development of an efficient, coordinated community program. . . ."

Nicolai Sokoloff became the National Director; he had the able assistance of such men as Guy Maier and Lee Pattison as Regional Directors. Under these men were the many State Directors who in turn had district supervisors. The Federal Music Project also had a National Advisory committee consisting of such men as Howard Hanson, Rudolph Ganz, Arthur Judson, Edwin Hughes, Edwin Franko Goldman, and many others (now deceased), including Peter Dykema, Leonard Liebling, and Eric DeLamarter.

Since this was primarily a relief program and the need was very great, it was imperative that the Music Project should start as soon as possible to carry out its aims. As of April 1937 the Federal Music Project rolls showed: 48 symphony orchestras, 110 concert orchestras, 80 bands, 91 dance orchestras, 24 theatre orchestras (loaned to the Federal Theatre Project), 31 choruses, 28 chamber music ensembles, 24 copyist and library units, 260 music education units, and 6 opera companies...

The Illinois Symphony (a WPA project) rehearses in October 1936 under the baton of Izler Solomon. Soloist is the then 18-year-old Jenska Slebos, who was a scholarship student of the late Emanuel Feuermann and is now assistant first cellist of the Chicago Symphony.

The annual employment figures were as follows:

June 1936	15,435	June 1940	9,304
June 1937	13,627	Dec. 1940	10,603
June 1938	10,395	June 1941	8,622
June 1939	10,004	Dec. 1941	7,800

The highest wage scale (1939) ranged from $31.20 (the lowest unskilled wage in the rural South) to $94.90 (the highest professional wage in the North).

The initial allocation of WPA funds for music, in July 1935, was $7,126,862. By September 1936 the Federal Music Project employed 15,100 people. Mr. Sokoloff reported that in the first nine months 20 million persons had attended concerts and performances by WPA Music Projects. Between April 1937 and October 1939 Federal Music Project audiences totaled 57,000,00 people. From October 1935 to August 1939 $50 million was expended on musical programs for 225,000 performances attended by more than 150 million people.

While Mr. Sokoloff insisted upon maintaining very high standards, he wisely permitted the State Directors to formulate and project their own ideas to fit local conditions. The New York City directorate found it advisable and possible to use top-flight artists as soloists with their WPA Symphony. In Chicago, Albert Goldberg was State Director of Illinois, while I assumed the position of Chicago Supervisor and Conductor of the Illinois Symphony Orchestra. The policy there was to feature local artists and to concentrate on the unusual in the way of programming. The Illinois Symphony, from October 1936 to June 1942, during the winter seasons in the "Loop," performed 311 concerts featuring 43 world premieres, 12 first American performances, 159 first performances in Chicago (other than those listed above), and 191 compositions by 155 American composers.

In 1936, at the close of the first season, The *New York Times* wrote: "In all probability no other orchestra today is providing as many unfamiliar works to its patrons as the Illinois Symphony Orchestra. This Chicago unit of the Federal Music Project has achieved the proud record of performing 51 novelties in the course of the 36 Sunday afternoon concerts it has given to date in Chicago's Great Northern Theatre. Izler Solomon and Albert Goldberg, the conductors of the Illinois Symphony, have demonstrated, through this achievement, what directors of intelligence and vision, who are interested in modern compositions and neglected masterpieces of the past, can accomplish in the field of program making."

Assistance, encouragement, and performances for the creative artist was an important phase of the planned activity of the Federal Music Project. The composer submitted his manuscript to a board of musicians. This board was generally composed of recognized musicians not on the Project. With the approval of this body, the manuscript was slated for a rehearsal; if it was approved by the director, conductor and the board, it was given a public performance. Occasionally the composer was further aided by having the parts copied by copyists in the Project. During the period from October 1935 to March 1937, 5,000 compositions by 2,000 American musicians were given public performances by WPA groups.

Difficult as is a composer's problem in getting a performance for a new work, it is frequently even more difficult to arrange repeat performances; some conductors will assist in arranging a premiere for a work, but have little interest in it thereafter. In 1941 the WPA conductors submitted a list of recommended American orchestral compositions which they felt merited further hearings. These were published in a booklet that was circulated throughout the country. This booklet listed the composer, title, instrumentation, playing time, and information as to how the work might be obtained—by purchase or hire from a publisher, by loan from a State Music Project Library, or by addressing the composer directly. The booklet also listed the place where the composition was first performed, and comments by either the conductor or by critics.

While the performances of these many compositions by American composers in the regular concerts of the WPA were extremely important to the artists as well as the Project, it was decided that an institution devoted specifically to composition be established. This project was named the Composer's Forum-Laboratory and was as unique as it was important to the composer. The Composer's Forum-Laboratory was designed to provide an outlet as well as a public appraisal of contemporary compositions for solo instruments, voice, and chamber ensembles. It was conducted formally in the spirit of a dress rehearsal. The supervisor of the Composer's Forum-Laboratory acted as presiding officer. After the program was performed, the forum was held; at this point the composer was expected to take the platform and answer questions put to him by the audience, concerning his work or contemporary music in general. This plan was very successful and provided many evenings of spirited discussion.

The Composer's Forum-Laboratory formed an integral part of the Federal Music Project throughout its existence,

and was continued thereafter by Columbia University. The Composer's Forum-Laboratory was inaugurated in New York City in October 1935 and extended during 1936 to several other cities of the country. It gave American composers direct contact with the public. One of the first forums was a complete program of the works of Roy Harris. William Schuman's first serious works were performed at the Composer's Forum-Laboratory.

At the close of the project an Index of American Composers was undertaken in the Washington office but unfortunately was never completed. The four categories of the Index were to have been: 1) an alphabetical list of composers with notes and dates on performances by the Federal Music Project units, 2) an alphabetical list of compositions by form, 3) program notes and excerpts from newspaper reviews, 4) American derivatives. At the time it was deposited in the Library of Congress, excluding popular music in the sense of jazz, the Index included 7,300 works by 2,258 native and resident American composers which had been performed by the Federal Music Project since 1935.

Grand opera, operetta, and *opéra comique* were brought to many thousands who were barred from such performances by the heavy cost of production. New York's experiment in chamber opera began when Ernst Toch's modernistic *The Princess on the Pea* had its American Premiere with Weber's 135-year-old *Abu Hassan* as a companion piece.

In the field of education, it is estimated that 90 million people attended the educational facilities of the Music Project, which comprised 260 units and employed as many as 1,290 teachers.

Among miscellaneous program developments was one to assist experiments in music therapy; these were held mainly at the Eloise Hospital in Michigan, and at the Massachusetts State Hospital.

The copyist and library units, while relatively small in number, not only did yeoman service during the life of the Project, but their work has continued to serve many communities and organizations throughout the country. There were, at the peak, 24 such units in cities ranging in size from Grand Rapids to New York. One of the important units was in Philadelphia, where the vast amount of music copied forms part of the fabulous Edwin A. Fleisher Music Collection in the Free Library of Philadelphia. Scores and parts from this Library are often used by music organizations throughout the country, and are available when the material is not obtainable through commercial rental or purchase.

The extensive Music Library of the Chicago Music Project, including all the music copied plus that which was purchased, now forms a part of the Newberry Collection. This music is also in constant use for such civic organizations as the free concerts given each summer in Grant Park, Chicago.

In Los Angeles, 70 musicians were employed in three different departments: the music preparation department, the photo-reproduction department, and the inter-exchange music library. In a single week more than 10,000 pages of music were reproduced for the choral and instrumental divisions. In general, the bulk of the music copied or photostated is now housed in libraries throughout the U.S. and is in constant use by public schools, colleges, and civic organizations.

While the Music Program covered practically every State, there were some communities without projects because they had insufficient numbers of musicians to form units. In order to provide such communities with music which they would otherwise have had to forego, units recorded special programs. One hundred and three 15-minute transcription recordings were broadcast over 460 stations, totaling about 50,000 broadcasts. These broadcasts were so successful that some of the participating stations subsequently provided permanent employment for Project musicians.

The success of these programs was to be measured by other yardsticks also. They formed the basis for classes in music appreciation and for music instruction in the schools of rural districts that had no access to live music. A series of recordings was made for the Folk Music Collection of the Library of Congress. And, against a more receptive future era for which we can hope, they serve as an historic tonal record of what Federal Government participation, through the WPA, could help create in terms of musical values.

Since the entire project was primarily one of assistance, every effort made to secure regular employment was not only encouraged but considered a requirement. Dr. Earl V. Moore, in an article written in April 1942, noted that "One-tenth of the Boston Symphony is composed of former WPA musicians." It is probably safe to say that most of the great orchestras in America today have musicians who were trained in WPA orchestras.

With the liquidation of the WPA in 1943, the active participation of the Federal government in the musical life of the country came to an end, but many ideas derived from the experiment were carried into private institutions and local communities. Permanent semi-professional and professional symphony orchestras developed in Buffalo, Oklahoma City, and Salt Lake City. The Tulsa, San Antonio, and Springfield, Mass., orchestras were built on the Federal Music Project foundation; it should be noted, however, that there was a lapse of time between the disbanding of the Project orchestras and the establishment of the present orchestras in these localities.

It would be most illuminating to have a complete report available for the public so that we could evaluate the tremendous opportunities provided by the Federal Music Project. In June 1943, George A. Foster, the National Program Director in Washington, D. C., compiled a complete 400-page report titled "Record of Program Operation and Accomplishment, The Federal Music Project, The WPA Music Program." In a recent letter in which he supplied me with some valuable statistics, Mr. Foster says he is "going to do a book on it but I still think it too soon."

All this evidence, I feel, offers obvious verification of the important accomplishments of the first large-scale experiment by our government in giving aid to the arts. Many of our finest musical organizations today are facing financial problems. Naturally, the wish to continue their fine work and their desire to be self-supporting and independent is understandable. However, I believe that there can and should be some method of participation and assistance to these music societies without danger of regimentation. Several bills are now being considered by our government for this purpose. There is a great wealth of creative and recreative talent in America clamoring for an outlet for expression. We cannot afford to waste this talent, and I am sure that a Secretary of Arts in our Cabinet would add prestige to our government as well as support to our artists. When Music and Art become an accepted part of our way of life and available to all, as they were during the period 1933-43, everyone, including the artists, will benefit and enrich our civilization.

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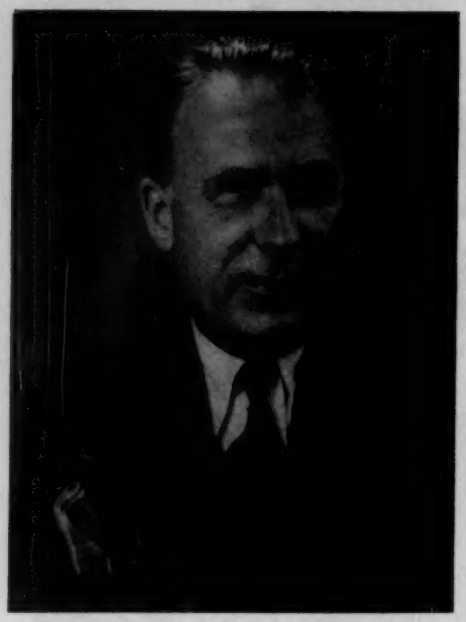

1940 - 1955

METAMORPHOSES IN THE GRASS ROOTS

"When the smaller communities become fully aware of their cultural potentialities . . . they not only nourish the art capital, but give definition and cohesion to the whole nation, which, under this stimulus, begins to feel both the unity and diversity of its character, and employs these elements in a kind of creative speech that possesses authority and distinction."

By HERBERT ELWELL

THE last 15 years have brought about some interesting changes in the musical life of our smaller communities. There has been a stirring in the "grassroots" that points to a remarkable increase in the talent and facilities for producing "homegrown" music. Perhaps we are witnessing a transition toward greater independence and maturity in the musical consciousness of Main Street. Perhaps these years have been more significant in helping us to define a goal than in providing us with a sense of definite accomplishment. But at least it looks as though the stage were being set, the physical and psychological equipment made ready, for what could be a notable flowering of indigenous musical culture.

Striking changes in all fields were inevitable during the period which gave us Pearl Harbor, the atom bomb, Korea, the cold war, and television. Eventually we had even a change of administration in Washington. But what we were engaged in primarily during most of these years was a battle to protect what is usually referred to as our way of life. Correspondingly we made a greater effort than before to understand it, to define it, and to make it work. In the idealogical contest that was shaping up as a permanent tension between us and our enemies, we began to talk more and more about a cultural front and its propaganda value in our newly acquired position of world leadership. And in this general awakening with regard to cultural responsibility, music shared with the other arts in a certain renovation and rededication that spread far beyond the metropolitan areas.

During these years there was also a great reshuffling of population. Men and women in military service saw a lot of the world and saw it fast. Sophistication was rampant. Differences between city and country life were erased. Remote and isolated rural areas scarcely existed anymore. The farmer had his car, his radio, his television; the ranch owner, his private plane. The man who today fills your gas tank in Deep Seepage Junction may have traveled in Siam or Afghanistan. And the paper boy in Podunk may have a record collection twice as big as yours. The country is full of surprises, and the grassroots have changed color.

Economics played a large part in providing some of the smaller communities with superior musical talent. For years it has been increasingly difficult for even the best musicians to make a satisfastory living in New York City. Many of them chose the greater security offered in smaller towns. Of the European musicians who came to this country in rather large numbers in the Thirties, many found, or made positions for themselves in inconspicuous places about the country. They showed astonishing adaptability and supplied these places with high-grade musical leadership.

Our big music schools, now in no way inferior to those of Europe, turned out an enormous number of graduates from 1940 to 1955. Only a few of these could hope to compete as concert soloists, and the majority of them filtered out through the country to join various music faculties and build standards where little or none had existed. From 1945 on, service men, returning from the wars in great numbers, used the G.I. Bill to finish their musical educations, and then settled in small communities where they were content with teaching jobs, directing choirs, or perhaps playing in orchestras.

Opera workshops multiplied. So did concert bands, some of the best which belonged to our armed forces. There were good ones even in high schools. And many of them, besides playing marches, got interested in programs of serious music. Colleges and universities by the score developed fine training orchestras, and virtuoso choirs, which made profitable tours, and sometimes even commissioned native composers to write new pieces for them. Musicological treatises for Masters' and Ph.D. degrees were turned out by the hundreds.

Dozens of new symphony orchestras sprang up all over the country, in towns like Erie, Pa.; Duluth, Minn.; or Tucson, Ariz. This was one of the most astonishing manifestations of the period under discussion. In the big cities the major orchestras were struggling desperately to meet their deficits, and crying out for any sort of help they could get, including public subsidies. The large private fortunes on which they had leaned for so long were decimated by heavy taxes. But in smaller towns, war prosperity had evidently created new wealth to be tapped. And there was evidently enough civic pride and spirit of adventure to encourage the risks of organizing and maintaining a local orchestra.

Many of these organizations were started on a shoestring by enthusiastic amateurs. But, proving their cultural usefulness, they soon won support for bigger budgets and became professional, or semi-professional. Not long ago I attended a luncheon given by George Szell in Cleveland for some 35 young conductors of these budding minor-league orchestras. Of those I talked to, all were optimistic about the future of their organizations. Some of them felt that, because their audiences had never been conditioned to any pattern of symphonic program, they had a freer hand than the big-league conductors in planning programs and introducing novelties. Others felt that they would have to proceed with caution about more radical types of modernism.

A particularly notable development in this period, 1940-55, was the marked increase in the number of young people who started to study composition. An enormous quantity of new music was composed, and ways had to be found to get it performed, for there was certainly no ready-made audience for it. Composers' forums, or symposiums, and American music festivals, mushroomed all the way from Hartford, Conn., and Oberlin, Ohio, to Austin, Texas. Prizes and commissions became more numerous. Quite amazing along this line was what happened recently in Louisville, Ky., where the orchestra of this city obtained enough money from the Rockefeller Foundation to enable it to commission twenty-four new works a year for four years.

"He started on a shoestring with a quartet in Dubuque."

The great increase in supply over demand in the production of new serious music underlines the fact that not yet have we reached that ideal state of integration where a close bond of understanding unites the composer, the performer, and the listener.

Performers, generally speaking, are showing much greater willingness than they did 15 years ago to undertake sympathetic study and projection of works by their creative colleagues. If I may speak for my own town, Cleveland—it may not be strictly grassroots, but it is a typical midwestern city—I would point out that for 20 years or more, the most cordial and effective collaboration has been going on there between local performing artists and local composers. The orchestra under Szell has commissioned new works from several native composers. I was honored by receiving two of these commissions. Recently the Chamber Music Society of Cleveland, a well-endowed group, has commissioned the distinguished Cleveland composer, Arthur Shepherd, to write a new string quartet.

Names of many of the best American composers are not unknown to listeners in the grassroots. Thanks to radio broadcasts, recordings, and occasional live performances, the music of men like Bloch, Hanson, Shepherd, Barber, Harris, Piston, Rogers, Copland, and Antheil, not to mention other more popular writers like Gershwin, Gould, or Grofé, is becoming known and liked. Men like these, now of the older generation, have contributed sound, well-wrought works which already form a rich solid core of American tradition. They do not by any means speak with the same accent, nor with any accent, perhaps, that could be called strictly American. Yet there is usually something in their music which shows affinity with the American panorama. Some of them frankly have drawn inspiration from specific places like the Grand Canyon, the Appalachians, or Mexico; or from legendary characters like Paul Bunyan and Billy the Kid; or from historic figures like Daniel Webster or Abraham Lincoln. We have had at least one unique regional composer, Charles Ives, who was as thoroughly New England as Thoreau or Robert Frost.

But for a long time, Ives was appreciated only by a small group of sophisticated admirers who were certainly not of his own neighborhood. Paradoxically, the persons least interested in any artistic commentary on a given locality seem often to be those who live in it. And composers out in the grassroots today, unless they happen to be employed in Hollywood, are the least inclined to write music about the lonely Rockies, or the Kansas plains, or colorful Colorado cowboys.

It is a debatable question whether so-called regional music helps to liberate first-rate creative talent. It seems equally questionable whether the inhabitants of a given region are helped to a better understanding of music through its having been written about them or their environment. *Cavalleria Rusticana* did not suffer in Italy by being essentially Italian. Neither did *Der Freischuetz* fail to impress Germans for being typically German. The same is true of Russian music in Russia, and French music in France. But American music in America, if there is such a thing, seems to meet a different fate.

It would be jumping to conclusions, indeed, to assume that the younger composers today are writing music tailored for the immediate consumption of their fellow townsmen, or that they are much interested in former romantic practices of making tone-poems out of the landscape. Much as one might want modern music to have a deep and moving connection with contemporary life, we are not likely to see it going in the direction of regional character or local color. The current tendency, in music as in painting, is toward abstraction, a kind of tonal esperanto, an international shorthand, divorced from all associations with place or period.

I have often suggested to composition students that it would be good disciplinary experience to accept certain performing limitations and write music especially designed for their school or community orchestras, bands, and choirs. And I have seen many of them do it with results that in no way compromised quality. But the idea of aiming at the taste of a given community is another matter. Too often there is no taste there to aim at, even when one is disposed to try to meet the listener more than half way. A truly original talent cannot be preoccupied with any taste but his own. It is he who must lead the way and convince others of his value.

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There is some reason to wonder, however, whether the younger composers are leading, or following. I do not see them wildly enthusiastic over whatever they may have inherited in the way of an American tradition. But I do notice their lively interest in Bartok and Hindemith, and their continued tendency to be influenced by either Stravinsky or Schoenberg.

This is entirely natural. The architectonic, anti-expressionistic doctrines of Stravinsky, and the twelve-tone system of Schoenberg, for some time have symbolized perfectly the antipodes of our schizoid civilization. Stravinsky looks backward to a daylight world of order and rational symmetry. Schoenberg looked inward to the dark Freudian recesses of a demonic world of nightmare and corruption. Both views belong to any complete picture of modern man. But, so far, we seem able only to consider each one separately. From the optimism of the "Century of Progress," with its quantative solution of all problems, we were plunged, with the violence of World War I, into speculations on degeneration and decline. We went from the utopian dreams of Edward Bellamy to the profound pessimism of Oswald Spengler, and have recovered no balance, no synthesis, no reconciliation of opposites.

For a long time Virgil Thomson has been telling us that a *rapport* between the Schoenberg and Stravinsky schools will save us from shipwreck and result in the really significant music of our century. He may well be right. But no tonal miracles are going to be achieved by simply calling a truce between the major warring camps and boiling up unhomogeneous textural techniques into a sort of international goulash. If Schoenberg and Stravinsky ever were a part of the same Humpty-Dumpty egg, it will be no small job to reassemble that egg, for there has been a great falling out, a tragic dichotomy in men's souls. Science has carried us so far and so fast that the scenery of life has become blurred and drab. We have before us a problem probably more complex even than the reconciliation of Apollo and Dionysus, which is said to have given the ancient Greeks a bit of a headache.

Small wonder then that composers are in a quandary, in the grassroots and elsewhere. But when the body is sick, health is restored when the mind relaxes and lets nature do its work. Would it be impertinent to suggest that finer, more wholesome music will be born when we again give nature a chance, and cease to pollute its wellsprings with our cerebral fevers?

As I see it, there is a vast creative terrain still to be covered in American music. Our music has not yet fully opened the pages of great epic tragedy and heroism inherent in our history and character. Neither has it sufficiently unfolded the natural counterpart of this tragic background—a racy, riotous, rabelaisian kind of comedy. Music still faces the challenge of matching our literature. And as for translating our poetry into song, only the surface has been scratched.

Here in America, where standardization threatens individual distinctions, where constant assimilation of foreign influences absorbs our energies, we need to evolve and reanimate regional independence. Long were we blinded by the superstition that all good music had to be born abroad, or in a big city. At the beginning of this century it was almost axiomatic that to be a musician was to be a foreigner. Some towns are still content to buy their music from New York and have it packaged there. They would rather have the "best," so they think, than cultivate their own.

But it is just this attitude which is changing, and has changed appreciably in the last 15 years. Many towns now

want both importations and local enterprise in music. Quite rapidly the idea has spread that decentralization is healthy and necessary.

More and more, we realize that some of the most vigorous periods in music are to be noted where regional activity was dominant, as when the Renaissance principalities of Italy vied with one another for artistic supremacy, or when various German towns in the 18th Century became musically self-sufficient.

When the smaller communities become fully aware of their cultural potentialities, when a healthy rivalry springs up among them, when they become critically articulate and unintimidated by the esthetic dictum of the big city, they not only nourish the art capital, but give definition and cohesion to the whole nation, which, under this stimulus, begins to feel both the unity and diversity of its character, and employs these elements in a kind of creative speech that possesses authority and distinction. We may not have gone far along this road, but one would like to think that it is the road we have chosen to take, and there are some evidences in the grassroots that this may be true.

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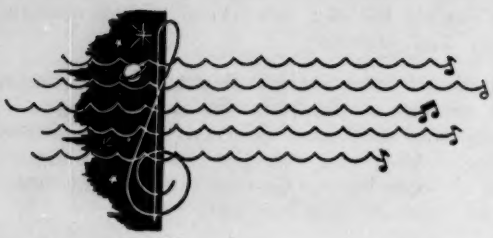

MUSIC AND THE HUMAN SPIRIT

The following article by the noted American composer Aaron Copland was originally presented over the CBS network on Dec. 19, 1954, as part of the Columbia University Bicentennial series "Man's Right to Knowledge." It will appear in volume two of these lectures and, with 12 other talks, is available in printed form for $1. (Write: "Knowledge," Box 800, Grand Central Station, New York 17, N. Y.)

By AARON COPLAND

I HAVE been asked, as part of Columbia University's Bicentennial celebration, to improvise on the theme "Music as an Aspect of the Human Spirit." Most composers would agree, I think, that each new composition constitutes a kind of planned improvisation on a theme. The grander the theme, the more hazardous it is to bring it to fullest fruition. Today's theme is very grand indeed. I very nearly lacked the courage to undertake it, until it struck me that, as a composer, I am occupied each day with this very subject, namely, the expression by way of music of a basic need of the human spirit. To a casual onlooker, I may seem to be doing nothing more when I write my scores than the placing of tiny black marks on ruled paper. But, actually, if I now stop to think about it, I am concerned with one of humanity's truly unique achievements: the creation of an art music. In point of fact, I have been concerned with it for more than thirty years, with no lessening of my sense of humility before the majesty of music's expressive power, before its capacity to make manifest a deeply spiritual resource of mankind.

My subject is so immense that it is hard to know where to take hold of it. To begin at the beginning, can we say what music is? Over and over again this question has been asked. The answers given never seem entirely satisfactory for the reason that the boundaries of music are much too extensive and its effects too manifold to be containable within a single definition. Merely to descibe its physical impact upon us is none too easy. How, for instance, would I undertake to describe the art of music to a deaf mute? Even to tell of the effect of a single tone in contradistinction to that of an isolated chord is difficult enough. But how can one adequately encompass the description of an entire symphony? All we know is that for some inscrutable reason most humans vibrate sympathetically to sounds of established pitch when these are coherently organized. These sounds or tones, when produced by instruments or the human voice, singly or in combination, set up sensations that may be deeply moving or merely pleasant or even at times irritating. Whatever the reaction, music that is really attended to rarely leaves the listener indifferent. Musicians react so strongly to musically induced sensations that they become a necessity of daily living.

In saying so much, I have, of course, said very little. One can no more say what music is than one can say what life itself is. But if music is beyond definition, perhaps we can hope to elucidate in what way the art of music is expressive of the human spirit. In a quasi-scientific spirit let me consider, if I may, what I do when I compose. The very idea is a little strange, for one can hardly hope to watch one's self compose. The penalty for so doing is the danger of losing the continuity of one's musical thought. And yet it cannot be claimed that when I compose I am thinking precise thoughts, in the usual meaning of that term. Neither am I mooning over conceptions in the abstract. Instead, I seem to be engrossed in a sphere of essentialized emotions. I stress the word "essentialized," for these emotions are not at all vague. It is important to grasp that fact. They are not vague because they present themselves to the mind of the composer as particularized musical ideas. From the instant of their inception they have specific identity, but it is an identity beyond the power of words to contain or circumscribe. These germinal ideas or essentialized musical thoughts, as I call them, seem to be begging for their own life, asking their creator, the composer, to find the ideal envelope for them, to evolve a shape and color and content that will most fully exploit their creative potential. In this way the profoundest aspirations of man's being are embodied in pellucid fabric of sonorous materials.

Curious, is it not, that so amorphous and intangible a substance as sound can hold such significance for us? The art of music demonstrates man's ability to transmute

the substance of his everyday experience into a body of sound that has coherence and direction and flow, unfolding its own life in a meaningful and natural way in time and in space. Like life itself, music never ends, for it can always be re-created. Thus, the greatest moments of the human spirit may be deduced from the greatest moments in music.

It occurs to me to wonder at this point in what way music differs from the other arts in its affirmation of man's spirit. Is it more or less intellectual than literature or the graphic arts? Does it exist merely to melt the human heart or ought our minds to be engaged primarily in grappling with it? I was interested to read a passage in William James' *Principles of Psychology* that indicated the American philosopher feared excessive indulgence in music would have a debilitating effect on the passive listener. He wasn't entirely serious, I suppose, for he suggests the remedy, "never to suffer one's self to have an emotion at a concert without expressing it afterwards in some active way, such as giving up your seat to a lady in the subway." He exempts from this enervating effect of music those who themselves perform or those who, as he puts it, "are musically gifted enough to take it in a purely intellectual way." Here is an idea that has gained much currency. But do the musically gifted take music in a purely intellectual way? They most certainly do not. They take their music as everyone else does, with this difference: their awareness of the music in its own terms is greater, perhaps, than that of the lay listener, but that is all.

Music is designed, like the other arts, to absorb entirely our mental attention. Its emotional charge is imbedded in a challenging texture, so that one must be ready at an instant's notice to lend attention wherever it is most required in order not to be lost in a sea of notes. The conscious mind follows joyfully in the wake of the composer's invention, playing with the themes as with a ball, extricating the important from the unimportant detail, changing course with each change of harmonic inflection, sensitively reflecting each new color modulation of the subtlest instrumental palette. Music demands an alert mind of intellectual capacity, but it is far from being an intellectual exercise. Musical cerebration as a game for its own sake may fascinate a small minority of experts or specialists; but it has no true significance unless its rhythmic patterns and melodic designs, its harmonic tensions and expressive timbres penetrate the deepest layer of our subconscious mind. It is, in fact, the immediacy of this marriage of mind and heart, this very fusion of musical cerebration directed toward an emotionally purposeful end that typifies the art of music and makes it different from all other arts.

The power of music is so great and at the same time so direct that people tend to think of it in a static fashion, as if it had always been what we today know it to be. It is scarcely possible to realize how extraordinary the march of Western music has been without considering briefly its historical origins. Musicologists tell us that the music of the early Christian Church was monodic—that is, it was music of a single melodic line. Its finest flower was Gregorian chant. But think what daring it took for composers to attempt the writing of music in more than a single part. This novel conception began to impose itself about a thousand years ago, yet the marvel of it is still a cause for wonder. Our Western music differs from all others mainly in this one aspect: our ability to hear and enjoy a music whose texture is polyphonic, a simultaneous sounding of independent and, at the same time, interdependent contrapuntal melodic lines. It is fascinating to follow the slow growth of musical thinking in the new contrapuntal idiom. Parenthetically, I might add that we of today, because of our great rhythmic and harmonic freedom, are in a better position than our predecessors to appreciate the unconventionalities of these early composers. From the experimental daring of the early contrapuntists, whose music had mood and character along with a certain stiffness and awkwardness, the musical riches of the Renaissance were born. Musical expressivity developed in depth and variety, in grace and charm. By the year 1600 the peak was reached in the sacred and secular vocal masterpieces of the European continent. Take note that this was a hundred years before Bach took up his pen. Out of this many-voiced music, vocal and instrumental, the science of harmony as we know it gradually evolved. This was a natural phenomenon resulting from the fact that independent melodic lines, when sounding together, produced chords.

Then the unexpected happened. These resultant chords or harmonies, when properly organized, began to lead a self-sufficient life of their own. The skeletal harmonic progression became more and more significant as a generating force, until polyphony itself was forced to share its linear hegemony with the vertical implications of the underlying harmonies. That giant among composers, Johann Sebastian Bach, summarized this great moment in musical history by the perfect wedding of polyphonic device and harmonic drive. The subsequent forward sweep of music's development is too well known to need recounting here. We ought always to remember, however, that the great age of music did not begin with Bach and that after him each new age brought its own particular compositional insight. The Bach summation hastened the coming of a more limpid and moving style in the time of Haydn and Mozart. The Viennese masters were followed in turn by the fervent romantics of the Nineteenth Century, and the past fifty years have brought an anti-romantic reaction and a major broadening of all phases of music's technical resources.

Preoccupation with our own remarkable musical past ought not blind us to the fact that the non-Western world is full of a large variety of musical idioms, most of them in sharp contrast to our own. The exciting rhythms of African drummers, the subtle, melodramatic singing of the Near East, the clangorous ensembles of Indonesia, the incredibly nasal sonority of China and Japan, all these and many others are so different from our own Occidental music as to discourage all hope of a ready understanding. But we realize, nonetheless, that they each in their own way musically mirror cherishable aspects of human consciousness. We needlessly impoverish ourselves in doing so little to make a rapprochement between our own art and theirs.

We needlessly impoverish ourselves also in confining so much of our musical interest to a comparatively restricted period of our own music history. An overwhelming amount of the music we normally hear comes from no more than two hundred years of creative composition, principally the Eighteenth and Nineteenth Centuries. No such situation exists in any of the sister-arts, nor would it be tolerated. Like the other arts, the art of music has a past, a present, and a future; but unlike the other arts, the world of music is suffering from a special ailment of its own, namely, a disproportionate interest in its past, and a very limited past at that. Many listeners nowadays appear to be confused. They seem to think that music's future *is* its past. This produces as corollary a painful lack of curiosity as to its present and a reckless disregard for its future.

This question of the public's attitude toward the art of music has become crucial in an age when the general interest in music has expanded beyond the expectations of the most optimistic. Since the advent of radio broadcasting of serious music, the expansion of the recording industry, sophisticated film scores, and television opera and ballet, a true revolution in listening habits is taking place. Serious music is no longer the province of a small elite. No one has yet taken the full measure of this gradual

transformation of the past thirty years nor calculated its gains and risks for the cause of music. The gains are obvious. The risks come from the fact that millions of listeners are encouraged to consider music solely as a refuge and a consolation from the tensions of everyday living, using the greatest of musical masterpieces as a first line of defense against what are thought to be the inroads of contemporary realism. A pall of conventionalism hangs heavy over today's music horizon. A situation dangerous to music's future is developing in that the natural vigor of present-day musical expression is being jeopardized by this relentless over-emphasis on the music of past centuries.

Every composer functions within the limits of his own time and place and in response to the needs of his audience. But for some curious reason, music lovers persist in believing that music on the highest level ought to be timeless, unaffected by temporal considerations of the here and now. It can easily be shown, however, how far from true that notion is. The music a composer writes makes evident his life experience in a way that is exactly similar to that of any other kind of creative artist, and it is therefore just as closely identified with the esthetic ideals of the period in which it was created. The composer of today must of necessity take into account the world of today, and his music is very likely to reflect it, even if only negatively. He cannot be expected to execute an about-face for the sole purpose of making contact with an audience that has ears only for music of the past. This dilemma shows no sign of abatement. It isolates more and more the new generation of composers from the public that should be theirs.

How paradoxical the situation is! We live in a time that is acutely aware of the medium of sound. The words "sonic" and "supersonic" are familiar to every schoolboy, and talk of frequencies and decibels is a fairly common usage. Instead of composers being looked to for leadership in such a time, they are relegated to a kind of fringe existence on the periphery of the musical world. It is a fair estimate that seven-eighths of the music heard everywhere is music by composers of a past era. Because music needs public performance in order to thrive, the apathetic attitude of the music-loving public to contemporary musical trends has had a depressant effect on present-day composers. Under the circumstances, one must have tenacity and courage to devote one's life to musical composition.

Despite the absence of stimulus and encouragement, composers in Europe and America have continued to push forward the frontiers of musical exploration. Twentieth-Century music has a good record in that respect. It has kept well abreast of the other arts in searching for new expressive resources. The balance sheet would list the following gains: first, a new-found freedom in rhythmic invention. The very modest rhythmic demands of a previous era have been supplanted by the possibilities of a much more challenging rhythmic scheme. The former regularity of an even-measured bar line has given way to a rhythmic propulsion that is more intricate, more vigorous and various, and, certainly, more unpredictable. Most recently, certain composers have essayed a music whose basic constructive principle is founded on a strict control of the work's rhythmic factors. Apparently a new species of purely rhythmic logic is envisaged, but with what success it is too soon to know.

Then the area of harmonic possibilities has also been greatly extended in contemporary writing. Leaving behind textbook conventions, harmonic practice has established the premise that any chord may be considered acceptable, if it is used appropriately and convincingly. Consonance and dissonance are conceded to be merely relative terms, not absolutes. Principles of tonality have been enlarged almost beyond recognition, while the dodecaphonic method of composing has abandoned them altogether. The young composers of today are the inheritors of a tonal freedom that is somewhat dizzying, but out of this turmoil the new textbooks will be written. Along with harmonic experiment there has been a re-examination of the nature of melody, its range, its intervallic complexity, and its character as binding elements in a composition, especially in respect to thematic relationships. Some few composers have posited the unfamiliar conception of an athematic music, that is, a music whose melodic materials are heard but once and never repeated. All this has come about as part of the larger questioning of the architectonic principles of musical form. This is clearly the end result toward which the newer attitudes are leading. Carried to its logical conclusion, it means an abandonment of long-established constructive principles and a new orientation for music.

Sometimes it seems to me that in considering the path that music is likely to take in the future, we forget one controlling factor: the nature of the instruments we use. Isn't it possible that we shall wake up one day to find the familiar groups of stringed instruments—brasses, woodwinds and battery—superseded by the invention of an electronic master instrument with unheard of microtonic divisions of a scale and with totally new sound possibilities, all under the direct control of the composer without benefit of a performing interpreter? Such a machine will emancipate rhythm from the limitations of the performing brain and is likely to make unprecedented demands on the capacity of the human ear. An age that has broken through the sound barrier can hardly be expected to go on producing musical sounds in the time-honored manner of its ancestors. Here, I confess, is a prospect a little frightening to contemplate. For this really may be that music of the future about which Richard Wagner loved to ruminate. All this belongs to the realm of speculation. Only one thing is certain: however arrived at, the process of music and the process of life will always be closely conjoined. So long as the human spirit thrives on this planet, music in some living form will accompany and sustain it and give it expressive meaning.

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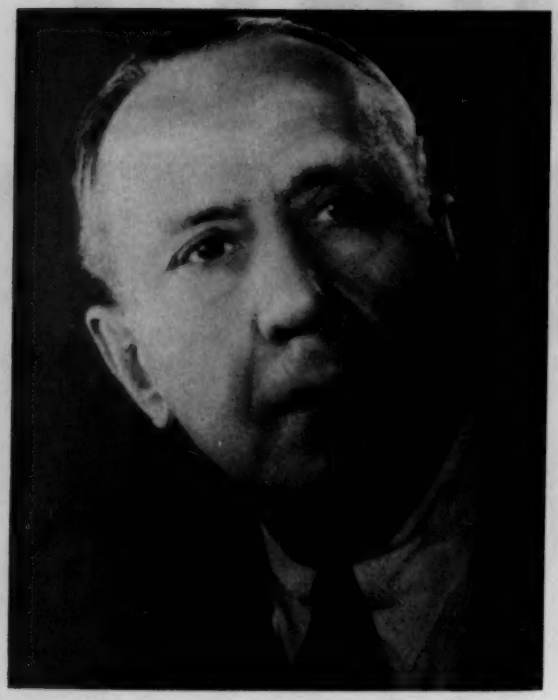


LEONARD LIEBLING, *over 40 years on the staff of Musical Courier, 34 of them as Editor-in-Chief.*

THE CRITIC'S EYE VIEW

"The greater he is, the more the critic will be aware of the often quite disturbing fact that his is one man's opinion. He will attend to his task with humility, aware of the responsibility entrusted to him. He will hesitate to make his opinion final. The last word, in the end, always belongs to the work and to the artist."

By HENRY W. LEVINGER

WHEN the *Musical Courier* was founded in 1880, the art of musical criticism was barely more than 100 years old. It was one of the forces which molded the modern world, a tributary of the mighty stream of cultural evaluation that began to flow through Europe in the middle of the 18th Century. Since then, criticism has participated in every phase of the formation of modern ideas. It has grown along with the rising tide of the scientific, philosophical, and social ideas of the "Age of Reason." Men believed in human reason as in a new religion. Man's greatness seemed to be based on his ability to subject all institutions to his critical thinking. "Have the courage to use your own reason," Kant challenged in his article "What is enlightenment?" written four years before the outbreak of the French Revolution. Art, like all the other activities of the human mind, had to submit to critical examination. Thus, modern art criticism and musical criticism were born.

The music critics of the 18th Century represented the typical attitude of the men of the "Age of Reason." They were experts, men who had a right to influence musical life. They were the elite of the musical society, great theoreticians and authoritative composers, like Mattheson and Hiller in Leipzig, Scheibe in Hamburg, Marpurgh in Berlin. They wrote their reviews in a style which was heavy and pompous, more appealing to the learned musician than the general reader.

In the beginning of the 19th Century, musical criticism invaded the home. This was the time of the poet as critic. Starting with E. T. Hoffmann, who in 1810 wrote his first romantic essay on Beethoven's music, the style of criticism changed. It gained fluency, especially under the influence of the great French writers of this century. It is at this moment that the music critic became a professional in his own right. Johann Karl Friedrich Rellstab, who wrote musical criticism for the *Vossische Zeitung*, Berlin's oldest daily, was the first professional music critic.

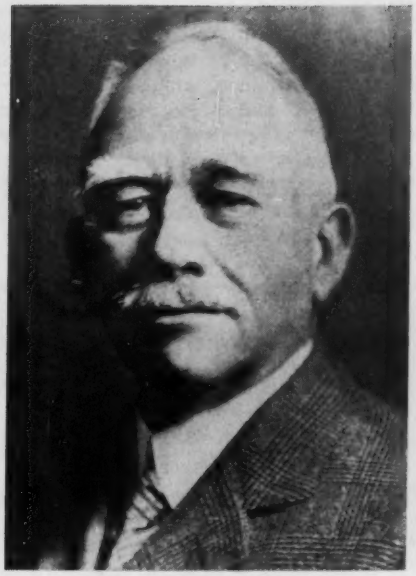
The dawn of the Romantic Age saw the rise of still another type of music reviewer, the creative artist. Great poets and composers joined the critical ranks. Heinrich Heine wrote music reviews in Paris, and Robert Schumann, Karl Maria von Weber, Richard Wagner, and Hector Berlioz also wrote musical criticisms. Even in our time, Claude Debussy graced the columns of Paris papers, and George Bernard Shaw was one of the most distinguished authorities on music in London.

At the beginning of this country's existence, music was mere entertainment, part of show business, or at best a bit of color, something peripheral in American life. Therefore, the music critic had no place in journalistic society at that time. Musical criticism, worthy of that name, started in Boston in the first decade of the last century. There was an old tradition of musical activity there to be traced back at least to the end of the 18th Century. No man did more for Boston's musical progress than John Sullivan Dwight (1813-93), who can be called the father of serious musical criticism in the United States. In 1851 he conceived the idea of publishing a journal which should be "the organ of the musical movement in our country." "It needs a faithful, severe and friendly voice," he wrote in the first issue of *Dwight's Journal of Music*. For more than 30 years he published his magazine, which was able to interest the musically untrained as well as the professional reader. When he died his intellectual inheritance fell to William Foster Apthorp and Philip Hale.

Apthorp (1848-1913) wrote for the *Evening Transcript*. He was certainly one of the best of the American musical writers, and wrote in the style of the classical English essayists. He is always alive, often making his point with a joke. He did not believe in the type of dogmatic musical criticism that Dwight had practiced. He helped to form the public taste not only by his critical articles but, from 1892-1901, through his program notes for the Boston Symphony concerts. The greatest critic of this time was his successor in writing the program notes up to 1933, Philip Hale (1854-1934). He first wrote for the *Boston Home Journal*, the *Boston Journal*, and finally the *Boston Herald*.

For much of the material in this article we are indebted to Max Graf's book, *Composer and Critic* (Norton).

H. E. KREHBIEL (1854-1923)
"scholar and journalist"



RICHARD ALDRICH (1863-1937)
"charmed his readers"

JAMES GIBBON HUNEKER (1860-1921)
"most fascinating personality"

He loved France, and it was he who brought Vincent d'Indy to this country. His love of France influenced also his style. He knew how to *"badiner avec grace."* "He did not scruple to amuse," wrote Lawrence Gilman. "He never hesitated to lighten musical instruction with diversion and with wit."

The influence of Bostonian musical criticism extended to New York and became one of the most important of the forces that shaped musical criticism in the latter city. The classical age of New York musical criticism began about 1880, when the "Great Five"—Finck, Krehbiel, Henderson, Huneker, and Aldrich—were calling the tune. They were imposing figures, and their voices sounded above the tumult of the city, which was then undergoing a vast industrial expansion which transformed it, as Theodore Thomas describes it in his autobiography, "from the provincial town of two-story houses, where pigs ran through Broadway and ate refuse," into the capital of a new economic empire. Among the visible signs of cultural growth was also the founding of the *Musical Courier* in 1880 by Marc Blumenberg, the opening of the Metropolitan Opera House, where the new society of the wealthy installed itself and where Leopold Damrosch, Franz Kneisel, Theodore Thomas, and Anton Seidl began to educate the public toward an appreciation of serious music, thus starting New York on the road to becoming one of the world's great musical centers and its greatest musical market.

Henry Theophilus Finck (1854-1926) wrote from 1881 on for the *New York Evening Post*. His creed as a critic should be taken to heart by many of our contemporary reviewers. He wrote: "When I became a music critic in 1881 at the green age of twenty years, I undertook as most young critics do, to lay down the law for artists who knew a hundred times as much as I did. I soon got over that silly attitude, having become convinced that the only important function of criticism is to discover and boom genius or superior merit. . . . The 'noble art of praising' is the chief delight of my life."

In the same vein wrote William James Henderson (1855-1937), the critic of the *Times* from 1887 to 1902, and of the *Sun* from 1902 to 1937. Few critics took up the cause of Wagner with more understanding than he. He was a born journalist, and reported yacht races as expertly as he wrote on music.

A scholar as well as a journalist, Henry Edward Krehbiel (1854-1923) was also a propitious writer on musical subjects. His colleague from the *Times*, Richard Aldrich, characterizes him as follows: "Krehbiel had a place in America that corresponded to that of the great critics of the Nineteenth Century in Europe; a place of commanding influence and authority. He had put the profession of musical criticism upon a higher plane of knowledge and competence in all that makes for a true basis of judgment than it has ever occupied in America before his day." His successor at the *N. Y. Herald Tribune*, Lawrence Gilman, had this to say: He was "a man of exceptionally rich and liberal culture." The articles he wrote on the premiere of Wagner's *Ring of the Nibelungs* in Bayreuth in 1876 were "the most enlightened and far and away the ablest that were sent to any American newspaper." Krehbiel was a conservative critic, but he had deep insight into much of the new music (Brahms, Tchaikovsky, and other Russian composers), feeling its appeal because it did not move beyond his fixed boundaries. For half a century Krehbiel used his critical pen for the erudition of his readers and also of those of the program notes of the New York Philharmonic Society.

Entirely different in outlook and bearing was Richard Aldrich (1863-1937), who had been Krehbiel's assistant on the *Tribune* from 1891 to 1901, and was musical editor of the *Times* from 1902 to 1924. A member of the rich society of New York, he charmed his readers with his clear and fluent treatment of musical subjects, and hated pontification, since he himself talked easily and gracefully about serious music.

The most fascinating personality among New York's Great Five was James Gibbon Huneker (1860-1921). He wrote first for the *N. Y. Recorder and Morning Advertiser*, from 1900 to 1902 for the *Sun*, from 1912 to 1919 for the *Times*, and again, from 1919 until his death for the *Sun*. In the late 1880s he was also a member of the staff of the *Musical Courier*. In his very amusing Intimate Letters he writes to Henry T. Finck in March 1904: "Yes, my boy, I not only read all the Liszt letters, new and old, but reviewed them, to the extent of a hundred and more columns in the *Courier*, first in 1880—Wagner-Liszt—and later the La Mara bundle. . ." In a letter to Edward E. Ziegler, who later became assistant manager of the Metropolitan Opera, he also mentions Leonard Liebling (who for over 40 years was editor of the *Musical Courier*) as

an applicant for the job of music critic on the *N. Y. World,* a position in which Ziegler apparently was interested. Huneker was a progressive, imaginative critic, open to the new. About Strauss' *Salome,* which created a scandal when first performed at the Metropolitan Opera in 1907 and which had to be taken out of the repertoire upon the request of the board of directors, he wrote in a letter to Mrs. Samuel W. Moore on March 14, 1907: "Yes, I saw *Salome,* twice in Germany, five times in New York of which two were full dress rehearsals. It is easily the greatest score since *Tristan and Isolde;* even the emotional intensity of Wagner has been surpassed—in Salome's final song. Furthermore, it follows the book with miraculous exactitude, follows, yet interprets. It is the beginning of a new art, rather the fusion of the arts dreamed of by Wagner, though never realized by him—except in wonderful moments—because his musical temperament overmastered him and drove drama to a subordinate position. As to the disagreeable, morbid part of the affair, don't believe a word of what you read. The work was withdrawn for political reasons, not artistic. It is not nearly so offensive, lewd, and suggestive as Carmen—as Calvé's Carmen." A novelist, a critic of painting, and a musician, he was at home in all the arts, a man of glittering adjectives and decorative similes.

Of the younger New York critics, who formed themselves by the great old generation, Lawrence Gilman (1878-1939), was also fond of citing modern poets and painters. Olin Downes (1886-), now the dean of American music critics, came to the *Times* as the successor of Aldrich in 1924. With his imaginative and always benevolent pen, he has exerted great influence and gained the respect of those interested in music the world over. As Gilman's successor, the brilliant composer-critic Virgil Thomson made his column in the 10 years of his tenure at the *Tribune,* a "must" for musical readers. First-line critics of New York's afternoon papers, like Miles Kastendieck of the *Journal-American,* Robert Bagar and Louis Biancolli of the *World-Telegram and Sun,* and Harriet Johnson of the *N. Y. Post,* are each in his own way devoted to the furtherance of music in general, and American music in particular.

With the growing importance of American music, the position of the music critic in this country has grown tremendously in scope and importance. Since this development involves the entire country and is not centralized in New York City, the importance of the local music critic can not be over-rated. There are—and this is something to be grateful for—critics of stature all over America nowadays. The time has passed when a New York review alone could make or break an artist or a composer. In Boston there are many excellent musical judges, including Cyrus Durgin and Rudolf Elie, informing a well-educated audience; in Chicago, Claudia Cassidy and Felix Borowski; and in Philadelphia, Max de Schauensee. On the West Coast, the voices of Alfred Frankenstein and Albert Goldberg are carefully listened to and their opinion respected. Herbert Elwell in Cleveland and John Rosenfield in Dallas are important voices far beyond the territory of their papers' circulation. To improve the standards of criticism all over the country, the American Orchestra League in collaboration with the New York Music Critics Circle have instituted a yearly workshop for music critics from all over the country. The first one was held in 1953 in New York, and in 1954 it was held in Los Angeles. Thus, music critics are trying to keep pace with the ever-expanding evolution of American music and feel the pulse of its musical life.

The past 75 years have seen a great development in the art—for it is an art—of music criticsm. In knowledge and in style, the American critic does not have to yield place when compared with his European colleagues, even though they can look back on a longer history. Music, to really come alive, needs four helpers: the composer, the re-creative artist, the audience, and (last but not least) the critic. For, it is the latter who, pleading its case *sine ira et studio,* puts it in its proper place and perspective and makes it the common property of all. Errors are unavoidable, as the case of Hanslick contra Wagner proves conclusively. But Hanslick was not a bad critic because he was blind to the importance of Wagner, for he was honest and learned enough to give intelligible reasons for his negative attitude. Nor are those critics today who do not agree with Mahler, Bruckner, or with the tendencies of our day (like twelve-tone music) less competent than those who are writing approvingly on these subjects. The greater he is, the more the critic will be aware of the often quite disturbing fact that his is one man's opinion. He will attend to his task with humility, aware of the responsibility entrusted to him. He will hesitate to make his opinion final. The last word, in the end, always belongs to the work and to the artist. For, as Beethoven once said: "Music is a higher manifestation than all the wisdom and philosophy."

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The following article was originally presented as an address before the National Association of Schools of Music in Los Angeles by Dr. Hanson (left), Director of the Eastman School of Music, noted composer and conductor.

By **HOWARD HANSON**

WHEN the historian of the year 2000 looks back on the progress of professional music education in the United States in our century he will, I believe, note as the outstanding sign of that progress the entrance of music into the professional family of the American University. Even those who might not consider this to be a "sign of progress" will, I believe, accept this development as the most significant of our era. By "professional" music education I mean, the training of the practicing musician—be he composer, performer, or teacher —as contrasted with the study of music as a part of one's general education.

Music as a part of general education has a long history, dating back at least to the *quadrivium* of the Mediaeval university, taking its place in Mediaeval education with arithmetic, geometry, and astronomy. In professional training, however, the pattern in Europe has been one of independent or state-supported conservatories having little, if any, relationship with the university.

The early pattern of professional training in music in the United States closely followed the European tradition. The great music schools founded in the United States in the last half of the 19th Century—the New England Conservatory, the Cincinnati Conservatory and Cincinnati College of Music, the Peabody Conservatory, the Chicago Musical College and the American Conservatory of the same city, all founded between 1867 and 1886—were all independent schools, or "conservatories" of music; and even Oberlin Conservatory, founded in 1865, was, I believe, at first an essentially independent school of music, although it became an integral part of the College-Conservatory organization only two years later. Of the four important professional schools of music founded in the first quarter of the 20th Century—the Institute of Musical Art in New York, the Juilliard School, the Eastman School, and the Curtis Institute—three still followed the European pattern. About the beginning of the second quarter of the century, however, the pattern began to change. An increasing number of the great state universities had already begun to establish, within the organization of the university, important schools of music for the training of the professional musician. More and more colleges developed conservatories of fine arts in close relationship to the parent college, and a number of important private conservatories developed more or less close organizational relationship with a college or university in the same community.

A study of the 184 full members of the National Association of Schools of Music clearly indicates this changing pattern: 102 are departments of colleges or conservatories directly attached to parent colleges; 55 are schools of universities; and only 27 may be classified accurately as independent institutions. These statistics are, of course, not meant to carry any qualitative implications. They do, however, clearly indicate the changing organizational pattern, and indicate beyond the possibility of a doubt that professional training in music, for better or worse, has been largely taken over in the United States by the college and university in contrast with the European tradition.

In viewing this changing pattern our historian of the year 2000 will have to give the credit—or the blame—for this development to the National Association of Schools of Music organized in 1924 for the modest aims, as expressed in its first published documents, of "securing a better understanding between such schools; of establishing a more uniform method of granting credits; of setting minimum standards for the granting of degrees and other credentials."

To the younger and more sophisticated music director or dean of today this emphasis on "standards" for credits, degrees, and "other credentials" may seem uninspired and pedestrian, but to those of us who took part in the founding of the Association these words presented a very real challenge. For those days were the days of the growing pains of American musical education. By standards we meant not uniformity of ideas and ideals in education, but rather the much more primitive meaning of the word, something more akin to uniformity of weights and measurements.

To understand those days, which can only be described as pioneering, it is necessary to remember that conditions in professional music education on the eve of its induction into the academic service were more than mildly chaotic. The basic professional degree, the Bachelor of Music, taken over originally from English practice, had almost lost any academic significance. In certain institutions the degree represented five, or even six, years of professional study beyond high school graduation. In other schools it might be granted without even the mildest academic pre-requisite of high school graduation, or might be granted while the student was still in high school.

It was, I believe, the fear that the basic degree in music might be entirely washed out of the academic scene which, coupled with a desire for higher standards of professional training, first led the small band of pioneers to form the National Association of Schools of Music. If it is true that an institution is the lengthened shadow of a man, it should be said that the NASM is the lengthened shadow of a group of men who gave selflessly of their time and energy so that the impending calamity to music education might be met and conquered. Many of these men have already passed on, having left the rich heritage of their labors. Their names form a distinguished list: George Chadwick, Frank Damrosch, David Stanley Smith, Wallace Goodrich, Harold Randolph, Louis St. John Westervelt, Peter C. Lutkin, Gilbert Combs, Rosseter Cole, Albert Riemenschneider, John J. Hattstaedt, Charles N. Boyd, James Quarles, and our first president, Kenneth M. Bradley—to name but a few.

There are two members of the original group with us today (both, I am happy to say, very much alive, and doing an important work for music education in the United States): our indefatigable and devoted secretary, Burnet Tuthill, since the foundation of the NASM the executive secretary of the organization, and Earl V. Moore, Chairman of the Commission on Curricula and a past-president of the Association. To both we owe a deep sense of gratitude for strenuous and effective work for the Association over a period of 30 years.

The Committee on Membership in the NASM, which passes on requirements for the admission of institutions to membership, is still known as the Commission on Curricula. The title has historical significance, because in those early days it was considered that an institution which could develop and sustain a proper curriculum was worthy of membership in the Association. I remember this well because I was the first chairman of the Commission. I believe that the chairmanship was decided by the simple expedient of drawing straws, but that is no longer important. I did draw the longest straw, and as a result it was my privilege to preside over the deliberations of this most important of the Association's commissions for many years.

The first members that Commission represented an interesting cross-section of American musical education: John J. Hattstaedt, President of the American Conserva-

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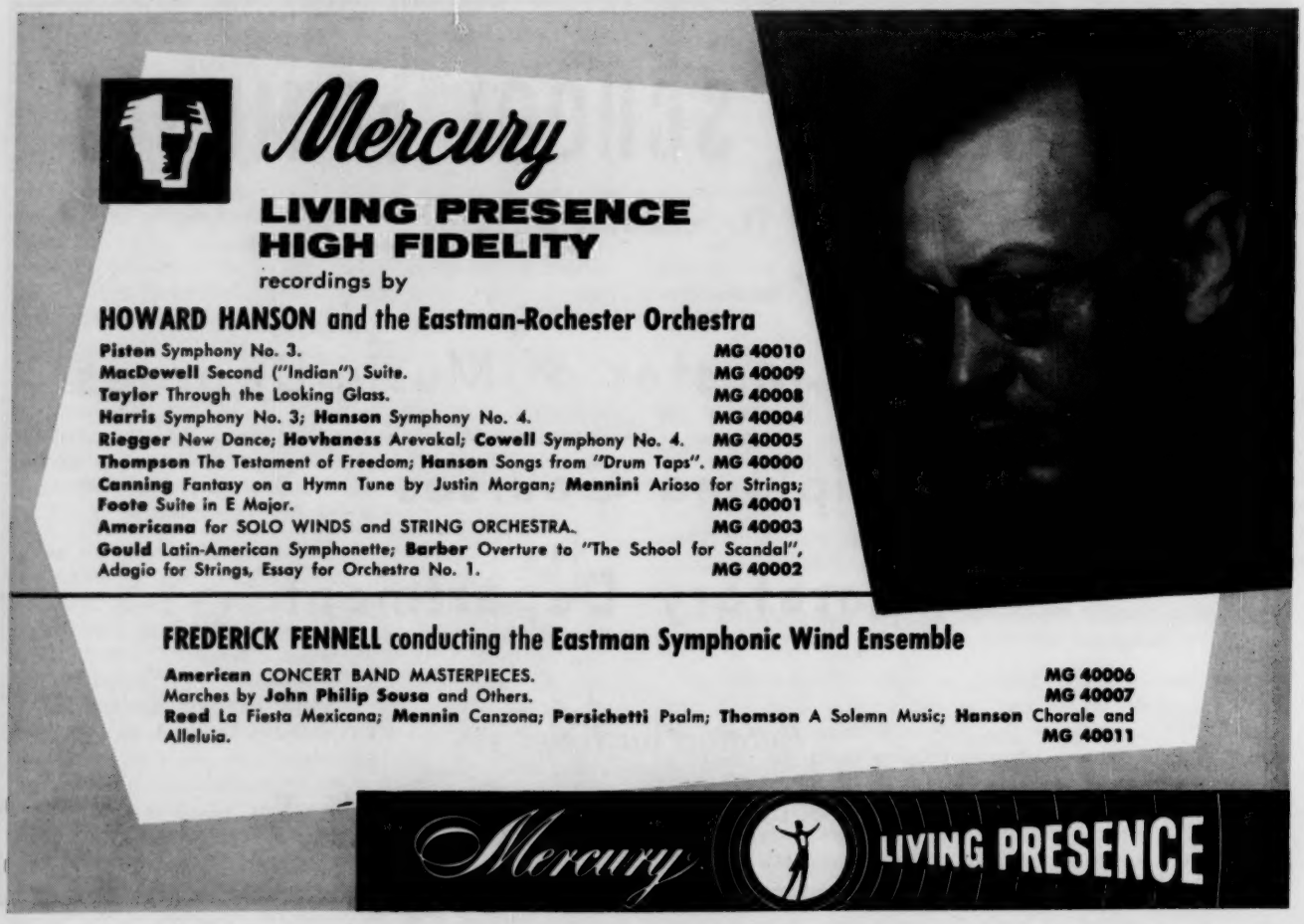
tory in Chicago; Gilbert Combs, President of the Combs-Broadstreet Conservatory in Philadelphia; Harold Randolph, Director of the Peabody Conservatory of Baltimore; Louis St. John Westervelt of the Columbus School of Music; and Earl V. Moore, Dean of the School of Music of the University of Michigan. Our president was Kenneth Bradley of the Bush Conservatory in Chicago, and, later, Dean Harold Butler of Syracuse University, the first two presidents of the Association. Later presidents were Dean Moore, myself, Dean Harold M. Swarthout of the University of Kansas, Price Doyle of Murray State Teachers College, and today, Harrison Keller, President of the New England Conservatory. All of these presidents, past and present, will, I believe, agree that upon the Commission on Curricula has fallen the greatest burden of labor for the welfare of the Association.

In those early days we discussed some basic questions: "What is musicianship?" "How much general education should a music student have?" "Should a musician be able to hear?" (This last question, I believe, judging from some recent developments, we should once again begin debating.) And then there was the perennial question of the proper curriculum for the music teacher in the public schools—the proper balance between "music" and "education," which we seem to be debating today quite as vigorously as we debated it 30 years ago, and with as little effective solutions!

Since those days important commissions on Library, Preparatory Music, Public School Music, Ethics, and Publicity have done effective work. The newest Commission, the Graduate Commission, I may be permitted to single out for special mention since it has been my privilege to have been its chairman since its inauguration in 1936. This has been a fascinating experience for it has marked music's coming of age as a member of the academic family. The first report of the Graduate Commission was issued in 1938 after two years of intensive study of problems in graduate study in music. It concerned itself primarily with the Master of Music and Master of Arts degrees, with some study of the Doctor of Philosophy degree. Along with this study went the constant probing of the wisdom of a professional doctorate in music, a subject first considered intensively in a special conference in Chicago in 1936.

It is an example of basic and wise conservatism of the Association that the proposal of a professional doctorate in music waited almost fifteen years for approval. Now, at long last, this has been accomplished and we have the Doctor of Philosophy degree in music for the research scholar, and the Doctor of Musical Arts degree for the musical practitioner. And so music education has in a little more than a quarter of a century integrated itself as a member of the academic family, changing from the European conservatory pattern to the American university pattern, with results which will, I believe, prove beneficial both to music and to education.

That this transformation has come about in such a relatively short time is not a matter of accident, but the result of strenuous work by an army of devoted servants of the art of music. As we go into a future which holds the brightest prospects for new and important developments in music education, I hope that we shall not forget our friends of the past, the men and women who gave of their hearts and their minds to make a place for the art which they loved in the country which they loved. In memory of these pioneers we raise a grateful salute.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MINIATURES OF THE MIGHTY

Some Notes on Piano Teaching Since 1880

By IRL ALLISON

FIFTEEN YEARS after our country had mourned the assassination of our great president, Abraham Lincoln, the *Musical Courier* was born. It was the year Edward MacDowell, after some years of European study, settled in Boston to teach piano and composition, where he was soon in great demand as a teacher. In 1880 Boston was still the musical hub of America. MacDowell chose it rather than New York, his native city, because Paris had taught him to love small rather than large places.

As a pianist MacDowell had a decided leaning toward the school of "that wild-man, Liszt," as the emininet virtuoso was called in London at the time. The personality, kindness, and the works of Liszt had won MacDowell's admiration so completely that to him the young American composer had dedicated his first concerto.

We find a clue to MacDowell's practical and successful ideas on piano pedagogy in the preface to Vol. I of his "Technical Exercises," where he says: "In my opinion, physical development and music are two different things, and although musical talent is a *sine qua non* in pianoforte playing, it cannot reach its full expression without a thorough command of the muscles of the hand, wrist, and arm. I have found it advisable to keep the purely physical part of piano-playing entirely separate from its musical side, as this allows a concentration of mind not otherwise practical. I therefore beg the student who may use these exercises to consider them from a purely 'athletic standpoint.'"

As a teacher, both in Boston and New York, where he moved in 1896, MacDowell was adored by his pupils because of his kindness which bespoke his greatness also as a man, his clever way of explaining how to overcome technical difficulties, his clarifying remarks, his generous nature and his utter sacrifice of self, which no doubt hastened his death.

The year *Musical Courier* first appeared witnessed the arrival in New York of another pianist destined to become a splendid teacher, the Texan Gustave Becker, whose own account of the period was obtained by Grace White in an interview a short while ago, for Dr. Becker, at the age of 93, is still active as both teacher and pianist and plays a weekly broadcast over a leading New York radio station. Here follows the interview as given to Grace White:

"A Texas cowboy at 15, a television performer at 93, pianist and teacher during the intervening 78 years—this is Guild Member [National Guild of Piano Teachers] Gustave Becker, known to every musician in New York City. Born May 22, 1861, on a cotton-planter's farm west of Houston, of German-Hungarian parantage, he grew up in a musical family. His father, an inventor and musician, graduated from a technical high-school in Germany, came to this country in 1852 to teach in Baylor College. He soon came to New York where he worked for Steinway Piano Company and brought up a family of five children.

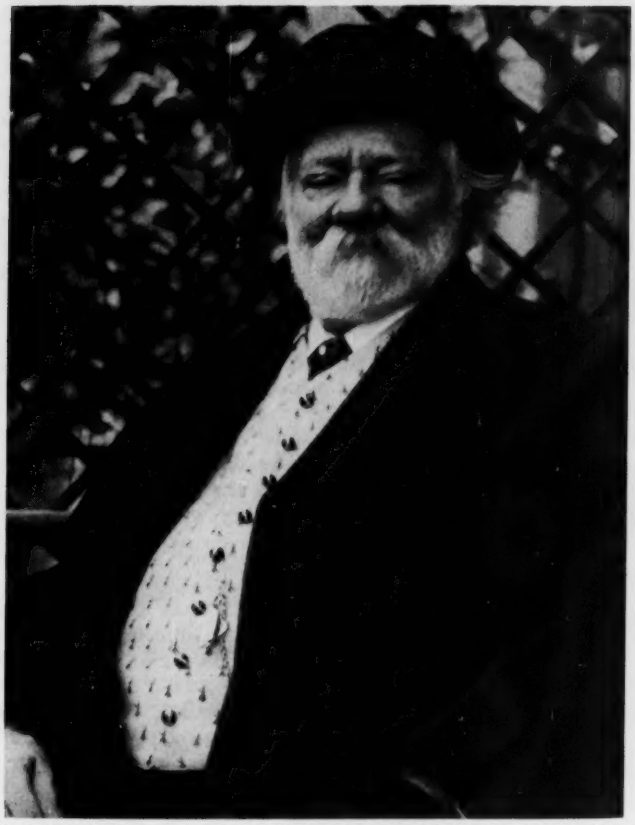
"In New York at 19, he studied with S. B. Mills, Constantin von Sternberg, and C. C. Miller, taught and saved and later studied with Moskowski and others for three years in Europe. Like young teachers of today he obtained his first pupils by being recommended by his teachers, gave recitals, obtained a position in a school, and gradually developed a large following. He gave his first lessons for $1 each and all pupils took two lessons a week. Asked about the difference in teaching then and now Mr. Becker said:

" 'People actually taught the treble clef for six months before allowing a pupil to attempt the bass, and the stress was upon naming notes. The left hand was neglected and this accounts for the poor accompanying figures given the left-hand—stupid, pah-pah-pah patterns with neither pianistic nor musical interest.'

"As assistant to Rafael Joseffy, Gustave Becker helped organize the Bohemians and joined in 1907. His contemporaries are gone, but the wonderful thing about Gustave Becker is that he lives so much in the present, is aware of present-day movements in music and teaching, and still attends meetings of the Associated Music Teachers League which he helped to organize and of which he was the first president, and the Piano Teachers Congress. He and Carl Roeder were made honorary members of the Congress on the same day, when Josephine Fry was president."

Seventy-five years ago, Leschetizky, already famous throughout the musical world as the teacher of a Miss Essipoff of St. Petersburg, moved to Vienna to establish a piano studio, from which later emerged many concert pianists and teachers whose personalities and skills as performers and pedagogues are still held in universal admiration.

Miss Essipoff, who married her teacher in 1891, is responsible for the late Harold von Mickwitz' (of Helsingfors) coming to America. In his "Memoirs," published by The



TOBIAS MATTHAY (*"Uncle Tobe"*) *defined rhythm as "notes intelligently on the run."*

THEODORE LESCHETIZKY—*"There are only two things to be stressed—beauty and charm; virtuoso technique is a matter of course."*

Mickwitz Club of Dallas in 1936, Mr. Mickwitz told of hearing Essipoff in two concerts in Helsingfors in 1874. Before the first concert the visiting pianist was invited to play informally for a select group of music lovers at the home of a wealthy man of Helsingfors who was a patron of music. Young Harold, who was there, said: "Hardly had the pianist played the first beautiful chords when I experienced something like an electric shock . . . and listened spellbound to her performance. . . . I had heard Rubinstein, Joseffy and others whom I thought wonderful, but I had never heard such beauty and fragrance of touch. I told my mother that from then on I would practice four hours every day, and as soon as possible go to St. Petersburg to study with Essipoff's teacher, Leschetizky."

And to St. Petersburg he went. It seems, however, that Mickwitz did not study with Leschetizky until the Vienna era, during which he studied assiduously for several years, becoming one of the master's favorite and respected pupils. Of Leschetizky's teaching, Mickwitz had this to say: "I know there are books and books written about his so-called method. When I was in Chicago in 1906, I received a letter from Leschetizky in which he wrote: 'There are only two things to be stressed—beauty and charm; virtuoso technique is a matter of course.' He had no method, except beautiful piano-playing, and certain principles which he considered absolutely necessary for a perfect technique and beautiful touch. Those were perfect relaxation down to the finger-tips, which had to be firm, endued with the utmost sensitiveness and the utmost independence and fleetness, without losing control of the tone quality. One thing I observed when he played was that he tilted the hand in the direction of motion, which was a great help for evenness of scales and arpeggios. Without this tilt, it is much more difficult to achieve perfect smoothness in scales and arpeggios, and many pianists never acquire it. The most important thing—he insisted upon having fingers and hands placed carefully for every note or chord they had to play; on avoiding every unnecessary motion, especially of raising the fingers unnecessarily high and wasting energy when releasing the key. He raised the key promptly but struck it close to the surface unless for dynamic reasons he had to strike the chord high. He wanted quiet motions; elegant position at the piano; no unnecessary throwing of hands and arms. Later I developed my own style of fingering based upon those principles of Leschetizky, avoiding unnecessary changing of hand position."

If the great teachers of the past who appeared during the life-span of the *Musical Courier* were lined up like a range of mountains, there would stand out many peaks of varying magnitudes and heights. The two brothers, Anton and Nikolai Rubinstein, would rear themselves skyward in the background, around whom would be grouped the two Moszkowskis, Careno, Zeisler, Jonas, Lhevinne, Schmitz, Hutcheson, Bauer, Busoni, Godowsky, Schnabel, and scores of others—all equally famous as concert artists. Only one other, however, seems to have dominated the pedagogical field as a colleague, if not a rival, of Leschetizky. That one? Tobias Matthay, lovingly called "Uncle Tobe."

The first time this writer heard of the beloved Matthay was through a fellow-teacher at Baylor College about 1923, who let it be known that she was going to New York that summer to study with Richard McClanahan, who was a pupil of Matthay, teacher of Myra Hess. This early impression caused me, in gathering material for this article, to ask Mr. McClanahan to present in his own words his impressions of the noted London piano teacher.

"Musical Interpretation (Boston Music Co.) was published in 1912, but the idea of Rhythmical Progression was presented much earlier (1903) in *The Act of Touch* (page

the little singers of Paris

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126); and it always was a characteristic feature of his personal, day-to-day teaching. This conception of rhythm as continuous, purposeful movement onward toward something ahead (he used to speak of 'notes intelligently on the run') is perhaps his most valuable contribution to music teaching. It, of course, applies just as well to singing as to playing. He did not claim that it was anything new, as far as the artist was concerned; simply, that this was the way in which artists had always felt music, and that it should therefore be the way in which students were taught to think music, especially since the 'look' of note-groups and bar-lines inclines the student to just the opposite tendency — namely, to think *from,* rather than *toward.*

"His next most important contribution was in directing the student's attention to the kinaesthetic, or 'work' sense, as he called it, in teaching touch and tone. This was summed up in his term 'key-resistance,' which meant that the resistance offered by the keys varied with the volume of tone. Actually, the resistance of the keys does not vary, only that of the fingers in working with the keys. But the term was apt enough to 'catch on' with the ordinary student.

"Matthay also stressed the importance of the tactile sense—the surface sense located in the skin, and so highly developed in the blind. I remember his saying that it was hard to say which was the more important to the pianist — the kinaesthetic sense, or the tactile. Above all, of course, he insisted upon keen listening, counseled one not to look at his hands, to practice in a darkened room, etc., all to the end that the inner ear should direct the fingers. But he did not forget to include the two factors named above, so that the wishes of the ear could readily be carried out.

"By such practical and pertinent means he made the tones which the pianist produces sound 'conscious,' which was the ideal held up before Amy Fay by Deppe—conscious, intentional, and from within, which adjectives describe so well the playing of his best pupils. Finally, he always insisted that he had not invented a 'method'—that all he had done was to direct the student's attention to the proper things.

Through Grace White, Harold von Mickwitz, and Richard McClanahan you have caught glimpses of great piano teachers of the past. The present speaks for itself by means of the well-organized piano departments in schools, colleges, conservatories, and universities, as well as by private study with artist teachers throughout the nation. Classes for teachers conducted by our foremost concert pianists who also teach are available almost every month of the year in this country, while in Europe our advanced students are studying on grants from our government and on private funds, preparing for teaching or concert careers. Various organizations foster interest in piano playing by different means. The public schools are being aroused to give piano study a place in their curricula or at least to excuse piano pupils from school to take lessons with private teachers. The National Guild of Piano Teachers keeps its members abreast of progress in the piano field. The *Etude, Musical America, Musical Leader, Southwestern Musician, The American Music Teacher, Music Journal, Music of the West, Music Trades, Piano Trades* and other worthy Music Magazines have long labored alongside *Musical Courier* to advance the cause of music nationally with marked success. So in this year of 1955, when piano-playing is at an all-time high, we congratulate the *Musical Courier* on its Diamond Anniversary for having played so vital a part in bringing all these things to pass. May it long continue.

FLORENCE PRICE

AMERICAN COMPOSER

MAIN COMPOSITIONS:

ORCHESTRAL: Suite of Negro Dances programmed on Television "Pops" Concerts by members of Chicago Symphony Orchestra, WGN-TV, Channel 9, Feb. 18, 1953.

Symphonies in E Minor (Wanamaker prize composition, introduced by Chicago Symphony Orchestra, Frederick Stock conducting), D Minor and C Minor (performed by the Michigan Symphony Orchestra under Valter Poole).

Concert Overtures (American Symphony Orchestra).

Tone Poem For Orchestra, "Song of the Oak".

Piano Concerto For Piano and Orchestra (Women's Symphony Orchestra).

Rhapsody For Piano and Orchestra.

★ ★ ★ ★

CHAMBER MUSIC: String Quartets, Two Quintets for Piano and Strings; Moods, for flute, clarinet and piano (premiered, 1953, by Clara Siegel Chamber Players); Three Negro Dances (pub. by Theodore Presser for standard or symphonic band, and performed by the U. S. Marine Band).

CHORUS: Sea Gulls (women's voices); Moonbridge and Witch of the Meadow; Nod (men's voices); Abraham Lincoln Walks at Midnight (mixed chorus, orchestra and organ); Ode to Man (voices, piano, organ).

VIOLIN: Concerto No. 1 and No. 2 (premiered 1953) and solos.

PIANO: Concerto for Piano and Orchestra (performed by the Women's Symphony Orchestra). Rhapsody for Piano and Orchestra; Sonata; Fantasy on Folk Tunes Nos. 1 and 2.

PIANO TEACHING MATERIAL for all grades.

ORGAN: Suite for Organ (movement broadcast over WGN Mutual Network by Helen Westbrook, WGN staff organist); Variations on a Folksong for Organ; Sonata; In Quiet Mood; Adoration.

VOICE: My Soul's Been Anchored in the Lord (sung by Marian Anderson and Blanche Thebom on Telephone Hour, also recorded for Victor by Miss Anderson); Song Is So Old, and Moon Bridge (programmed by Nancy Carr for 1953 in concert and radio); To My Little Son (recorded by Carol Brice); and many others.

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THE DANCE

The popularity of first-rate dance attractions in America today is a comparatively recent phenomenon. Our tastes seem to have improved considerably since 1880, when acrobatic grotesque dancers, hoop bell dancers, pedestal clog dancers, and one-legged dancers were the rage.

THEODORA DE GELLERT
"She also appeared in the leading male role."

By **ROSALYN KROKOVER**

THE dance today is an art. Even in Hollywood it's an art, to be discussed with great respect and awe. Back in the 1880s, taking that decade as a point of departure (since this is a 75th anniversary issue), the dance was simply the dance. And it was an extremely popular form of entertainment. Musical programs were heavily studded with dancers of all kinds, imported like so many delicacies from all over the world.

Thus at Daly's Theatre, in January of 1880, we find a group of Nautch dancing girls, brought over from India. These girls caused much amused, and some indignant, comment in the press. They demanded heated apartments. There was the Havanese Ballet: "Twenty-One Cuban Sylphs and a Genuine Cuban Orchestra." There was a popular headliner, who was modestly billed as "John H. Fenton—Champion Dancer of the World." (One wonders what his specialty was.) Of one Ollie Audley we have no doubt: he was the "Champion Jig Dancer." Hyde and Behman presented the Maze Martini Ballet Show: "Eighty Days Around the World with a Carload of Scenery." Still another champion was around; Mlle. Peponelli "Greatest Living Can-Can Dancer." So boasted the Metropolitan Theatre, which also featured a St. Petersburg Ballet with Viro Farrand and Florence Barrett (not, one is pleased to note, Virichka Farrandovitch and Fifka Barrettsova). We were more naive then. We enjoyed, during the 1880's, The Three Crawfords (acrobatic grotesque dancers), Mary Antonio (hoop bell dancer), Gibson and Binney (pedestal clog dancers), Tom Harper (one-legged dancer), and Carrie Lewis and Harry Martin (dancing grenadiers).

Ballet also was rearing its pretty head. Two very popular ballet dancers of the day were Giovanni and Aurelia Lepri. And Theodora de Gellert caused a stir in the middle Eighties when she danced the title role in the first American full-length performance of Delibes' *Sylvia*. (She also appeared in the leading male role.)

Spanish dancers were around, but the one who relegated all others to oblivion was an Iberian firecracker known as Carmencita, a girl who was all the rage in the early Nineties. She had quite a career. As late as 1905 a critic was exclaiming about her popularity, her grace of movement, her perpetual youthful looks. Another wrote of how "she can do wonders with her toe joints" (probably referring to a dance called Zapateado).

It was in the 1890s that an American girl won international fame as a dancer. At least, she was called a dancer. In reality she was more a personality, for she never had formal training, and conquered through the force of her ideas rather than her technique. This was Loie Fuller. Today we probably would raise our eyebrows; in her day she was a phenomenon. Listen to a Boston critic on La Fuller: "The great hit of the evening

TED SHAWN and MARTHA GRAHAM (1921)

was *Le Lys du Nile*. Her dress in this dance is said to contain 50 yards of gauzy material, and from the manner in which she manipulated her voluminous folds, turning them up and maintaining them at a height of many feet above her head in the semblance of an immense Nile Lily, the spectator was not unwilling to credit the statement. . . . There were imitations which might almost be reproductions of beautifully winged butterflys and flowers. . . ." For these effects Loie Fuller maintained an army of ten electricians in addition to the usual theatre force. (Pre-union days.) She made her own color slides with pinking shears and worked out all the lighting herself. And she was later imitated in every dancing school the length and breadth of America.

The next American girl to arrive on the scene is a legend—San Francisco-born Isadora Duncan. Duncan of the fiery temperament and the unconventional approach to life; Duncan of a classic beauty; Duncan the innovator, the inspiration, the symbol, the teacher, the revolutionary, the expressionist. It would be impertinent to describe her contributions here. From her flowed the free dance, which first was to manifest itself in the Central European school. It is interesting to note that the younger Isadora Duncan and Loie Fuller were friends, and both were accepted abroad even more readily than at home. Fuller was known to be the confidante of Queen Marie of Romania; and through her connections Fuller was able to help Duncan when the latter came to Europe.

While Duncan was still the rage of Europe, and before Wigman became known here, the most forceful influence on the American dance scene was the Denishawn school. When Ruth St. Denis married Ted Shawn they founded a school based on the premise that all techniques and styles were the rightful heritage of the student. During the Twenties they were as much imitated as Fuller was two decades before. Had Shawn's *Thunderbird* or Miss Ruth's (as she was called by her students) *Peacock* been performed on a royalty basis, neither would have had a financial worry. Ever.

Although Martha Graham and the Humphrey-Weidman combination had been connected with the Denishawn school, they went off in their own ways, inspired by Duncan and Wigman. Graham, Humphrey, and Weidman, together with Hanya Holm (who had come from Germany and was a disciple of Wigman) were the *avant-garde* dance leaders in America during the Thirties. This was the great period of the modern dance. Wigman had been a product of an abject, inflation-ridden Germany, and her conceptions of the dance were allied to the bitter, expressionistic work that was being produced in all the arts in Germany at that time. When the American modern dancers achieved their greatest period it was in depression days. Times were grim, and so was the dance that expressed those times. It did not take long before there was a great army of little Grahams and Humphreys. But as times changed and money became freer, so did the modern dance. Even ballet technique was recognized by the modern dancers as having some interesting ideas. And in 1940, with Graham's *Letter to the World*, still another dimension was added—the spoken word.

Graham had her disciples—talented dancers like Merce Cunningham. So did Humphrey, and José Limon is carrying on her tradition. Yet Graham and Humphrey remain the towering figures in modern expressive dance.

LOIE FULLER—*"She maintained an army of* 10 *electricians."*

CARMENCITA—*". . . does wonders with her toe joints."*

Photos on this and preceding page: Courtesy Dance Collection, New York Public Library.

The greatest day in American ballet was January 11, 1940, *when Ballet Theatre opened at the Center Theatre in New York. What excitement during the next few years! Had nothing but Antony Tudor's* Pillar of Fire *been produced (above), the project would have been worthwhile."*

Modern dance remains a potent, though diminishing force. More attention today is centered on ballet; and ballet in America received its genuine initial spurt from the idolized Pavlova, who made her American debut in the Metropolitan Opera House in 1910. She received frenzied acclaim. Later she toured the country with her own group. Her repertoire probably would not stand up today, *Pavlova Gavotte, Dying Swan,* and all, but she probably did more than any one dancer to spread the gospel of classic ballet as an art form. Though dead for 25 years, she still is a source of inspiration for every ballerina and ballerina-to-be.

Diaghileff's Ballet Russe also attracted much attention when it first came here, in 1916. How much of this company did America really get? Most likely a bit of the tail end and not much more. Americans did get to see Nijinsky dance, however. But they got their first real, honest-to-goodness introduction to ballet in 1933, five years after Diaghileff's death, when Sol Hurok brought over the René Blum and Col. de Basil Ballets Russe de Monte Carlo. Glamor! Baronova, Toumanova, and Riabouchinska—the three baby ballerinas; Danilova; Massine and his symphonic ballets; a repertoire that included some of the great works staged by the original Diaghileff company. It is not too much to state that whatever we now have in the way of ballet—which is considerable by any standard—may be attributed to the impact of the Blum-de Basil outfit—and to the fact that Sol Hurok was willing to take a chance.

During the late Forties four ballerinas—Slavenska, Danilova, Markova, and Krassovska—were brought together to perform the famous *Pas de Quatre* at the Metropolitan Opera House. The performance was under the auspices of one of the many reorganized "Ballet Russes." This was a great occasion for the local ballet lovers. Never before nor since has there been the opportunity of seeing four such individual dancers at one time.

The greatest day in American ballet was Jan. 11, 1940, when Ballet Theatre opened at the Center Theatre in New York. What excitement during the next few years! Had nothing but Antony Tudor's *Pillar of Fire* been produced, the project would have been worthwhile. Many dancers were developed by Ballet Theatre—Kaye, Hightower, Hayden, Adams, Alonso (all originally members of the corps de ballet), to mention a few. Michael Kidd and Jerome Robbins got their start with the company. Lately Ballet Theatre has seen hard days. Everybody waits and hopes for a renaissance.

Today's leading American ballet company is, of course, the New York City Ballet Company, directed by George Balanchine. A supple, well-trained group with a rather one-sided repertoire, it is the only successful *avant-garde* ballet company America has ever produced. It has also established another precedent for this century—seven solid weeks of *Nutcrackers.*

A renovated Ballet Russe de Monte Carlo is presently touring the country. Its artistic contribution will have to be evaluated at a later date. An important force in the last decade has been Sadler's Wells of England, which, through its American tours (Sadler's Wells, not England), has shown the American public the joys of spending an evening looking at four acts of one masterpiece. Ballet has come a long way; and Sadler's Wells has aided materially in its growth.

An event of the late Forties, unique of its kind, presented four top ballerinas—Slavenska, Danilova, Markova, and Krassovska —in the famous Pas de Quatre *at the Metropolitan Opera House.*

But it's not all ballet and/or modern dance in America. Ethnic dancers always were popular. The magic names of Shan-Kar, of Argentina, Argentinita and Escudero were near-household words. Dancers like Kreutzberg and Schoop, who did not fall into easily recognizable categories, always had their public. The Jooss Ballet, an interesting hybrid, was popular on its first visit, shortly before World War II (it was not so well received on its return). Dance companies from Bali, from Japan, from India have played to soldout houses. A little imp named Iva Kitchell has made a fine career satirizing the dance—modern and ballet. Roland Petit's Ballet de Paris, half nightclub and half ballet, aroused much comment in recent years. So has a new importation, Teresa and Luisillo, with their company of Spanish dancers.

The future? No trends, as such, are discernable. But of one thing you may be certain. There will be dance, and plenty of it.

CARNEGIE HALL

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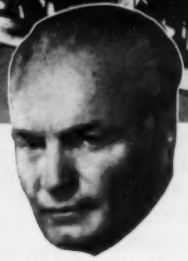

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"TOLD AT SUNSET"

The Story of Edward MacDowell

EDWARD MACDOWELL, *considered by many the first internationally acclaimed American composer, and his wife* MARIAN, *whose indefatigable efforts for nearly half a century have re-illumined the name of her husband.*

By **MARY CRAIG**

IN 1882, when the editors of the two-year-old *Musical Courier* were polishing up their vocabulary of invectives; when the now-renovated Estey Organ Company was embellishing polite notices to purchasers with little drawings of a singing bird on a flowering bough; when a group of grave gentlemen gathered in a near-Wall Street conference room to formulate plans for a Metropolitan Opera (prodded by the ladies of their families who were annoyed by seat distribution in New York's sacrosanct temple of the Lyric Drama, the Academy of Music); when Theodore Thomas was organizing Mammoth Festivals of Music for New York City and Chicago, utilizing then, and later, works of Paine, Chadwick, Foote, and other recognized composers of the 19th Century—Franz Liszt wrote to friends in Germany rebuking the indolence and *laissez-faire* of young composers, remarking that slothful writers might be forced to take heed of a formidable rival, an American, who was bringing virility and a freshness of style into music.

To Europeans, 21-year-old Edward MacDowell came as a galvanating surprise. A certain distinction was notable at that time in his music. The precision of design, the economy in chordal masses, the clarity of his work—less mood-evoking than the French school, and less thickly saccharine than the general run of the Teutonic—held a certain excitement stemming from an absolute and original tonal expressiveness. These first fundamentals one may find in the early and later works of MacDowell, in the simple, fluent "Woodland Sketches," and in the more grandiose "Lamia," the Symphonic Poem for Orchestra, or the "Tragica" and "Eroica" sonatas.

Edward Alexander MacDowell was born December 18, 1861, in New York City, at 220 Clinton Street. The family had a Quaker background; the father of Scottish descent, the mother Irish.

The lad in Clinton Street soon evidenced two striking talents—one for drawing, the other for music. His first piano lessons, at the age of eight, were with a South American, Juan Buitrago, who became so excited over the versatility of his pupil that he sought the advice and interest of a friend, Teresa Carreño. Equally impressed, she gave young Edward additional lessons and coaching between her own pianistic engagements. Edward's gifts were considered worthy of European training—at that time the best available. And with his mother as guardian, he went to Paris. He was 15 years old when he commenced his study with Marmontel. Within the year his teacher urged that Edward enter the competition for a scholarship at the Conservatoire. He won and entered a class that included another lad with ideas about musical form that were different—the name was Claude Debussy. But, alas, the reference books of the period give us no inkling as to whether or not the two pupils became friends or even discussed music.

In 1878 he heard Nicholas Rubinstein play in concert. It was something of a revelation. "I can never play like that if I stay in Paris," he told his mother, and they began a musical hegira of Germany, finally settling at the Frankfort Conservatory for instruction in Heymann's classes and intensive composition study with Joachim Raff.

His "First Modern Suite" was written between lessons, when Raff challenged him to produce something better than mechanical exercises. The "Second Modern Suite" he wrote to fill the time spent on train rides to and from the homes of his pupils.

The Weimar meeting with Liszt was a turning point in MacDowell's career. Through Liszt's influence, the First Modern Suite and the First Concerto were published by Breitkoff and Haertel. Much of MacDowell's delight in this and in an invitation to play his work before the General Society of German Musicians was dimmed by the

death of his adored teacher, Raff, just before the concert. Only the spur of achievement enabled him to go on. The numerous small Kur-orchesters began to popularize his music; he played many recitals and became a handsome figure in the music scene.

A most important event, in 1884, was his marriage to an American girl, Marian Nevins of Waterford, Conn., who had been his pupil. He came home to America for the wedding and took a look at his native land. But the call of Europe and his friends there was strong.

The young couple went back eventually to settle in Wiesbaden, where they rented a cottage near a wood. Always a lover of solitary places, of trees and winds, and the migration of sun and stars, the composer found great joy in the next few years. He wrote "Lancelot and Elaine," "Lamia," "The Saracens," "The Lovely Alda," and many piano pieces that hold the purest essence of romantic fantasy and poetic sound. Artists on both continents were playing his music; life was sweet, savory, and satisfying.

Then Franz Liszt died. The bitterness of this blow and the breaking of the friendly circle probably caused MacDowell to decide to return to America. But where should he go? New York with its turbulent traffic and political strife, its gilded social whirl, held no appeal. Boston, though perhaps as variegated in slum and snob values, had a deceptively elegant facade as the "Athens" of America. The MacDowells chose Boston. During the next eight years he taught and wrote there.

He made friends slowly and shyly. Rollo Brown in a treatise, "Lonely Americans," says MacDowell was "the handsomest thoroughbred that ever stepped up to address a golf-ball"; and T. P. Currier's recollections in a 1915 *Musical Quarterly* state:

"Gradually the figure of 'MacDowell the composer' became a familiar one on the Common's walks and the nearby streets. For some time he had clung . . . to the high, full-crowned felt hat, the rather fiercely curled moustache, and the goatee. . . . Then suddenly he appeared in a derby hat, which became him extremely well; and shortly afterward the goatee vanished. Commenting one day on these changes as gratifying, to my eye at least, he replied in genuinely injured tones, 'Why didn't you say so, long ago?'"

Although he asserted constantly his preference for composition over personal performances, he was in demand for extensive concert tours, usually with his own music dominating, by request, his programs. More and more he came to dislike routine and being bound by rigid schedules. Therefore, when invited by President Seth Low and the Trustees of Columbia University in New York to head the new Department of Music, he accepted after some hesitancy. In 1896 he was appointed to the Robert Center Chair of Music at Columbia.

Later, Henry Finck commented that it is never wise to harness Pegasus. A brilliant teacher for the gifted student, MacDowell was hopelessly bored by the mediocre. It proved a cruel time. He worked to exhaustion, beyond the call of duty; lecturing, correcting exercises, consulting, counselling, running desk chores and routine matters. With the resignation of his chief sponsor, Seth Low (who left to become the first mayor of Greater New York), MacDowell came into conflict with a more factual presidency. Nicholas Murray Butler believed in regulations. He ruled perhaps wisely, but severely.

MacDowell, nervously fatigued and worried, discussed his problems with his wife during the 1903 Christmas holidays, which they spent at Peterboro, New Hampshire, in their favorite cottage. Perhaps "his perspective was clouded," suggests Tasker Howard in his review of the circumstances. Anyway, we know he felt ill and hurt in spirit. In January he gave President Butler his resignation with a proviso of secrecy until term's end.

Of course the news leaked out. He slipped up in an interview. Two student reporters secured an acknowledgment that he was resigning, and over his futile pleas for silence the headlines flashed into flame the smouldering embers of mutual misunderstanding. "Unable to Obtain Reorganization of Work Which He Thinks Necessary," shrieked the *Post;* "College Men Boors, Says Professor," misquoted in *World.*

President Butler, suave and authoritative, released a statement that ostensibly offered plausibly pleasant reasons and even spoke of a research professorship for the composer.

MacDowell would not temporize. He was hotly indignant —the fellowship would use his name, he stated, but would involve no duties and no remuneration. To add fuel to the flames, MacDowell's assistant was promoted to a post which MacDowell had previously suggested for him, but with the unfortunate comment from Butler that the promotion was well earned as the promotee had for some time borne the burden of the teaching.

To Edward MacDowell it was the end of his hopes and visions. Broken in heart, sensitive to every look, tormented by fancied humiliation, believing himself to be maligned by every spoken word, and his name irreparably roiled by the press, he retreated into an inner solitude, a silence and a darkness of soul impenetrable to the affection of friends and the self-denying love of his brave wife. The great traditional melancholy of the star-crossed Celt covered his mind with the black heaviness of a shroud. He was only 47 years old when he died in January, 1908.

But that is not the end of the story. Picking up the flickering torch, Marian Nevins MacDowell has, through her devotion and courage, re-illumined the name of her husband and engraved it permanently in the annals of fame. For nearly half a century she has planned, lectured, worked. The MacDowell Club (powerful for many years in New York City), the post he left at Columbia (now The Edward A. MacDowell Chair of Music), the MacDowell Colony for artists, teachers, and students at his beloved "retreat" in Peterboro, N. H.; the general use of his music in school, conservatory and concert programs—all this activity and recognition stems from the life and effort of a woman great in mind and spirit.

Marian MacDowell is now 97 years old, and from her winter home in California, despite a painful illness, she sent a letter to the *Musical Courier* on its 75th Birthday. In part she writes: ". . . so grateful for so much that the *Courier* did—more particularly many years ago when MacDowell first came to this country and they gave him unlimited space and appreciation. And to a much smaller person, myself, since then."

For an appreciative discussion of MacDowell's compositions there are several standards of comparison. That his gift was unique, original and distinguished is unquestioned. There is a "lean-ness" in his designs, a clearness of statement, and an economy that may deceive the listener at first. He has been compared to Grieg, though to me his music sounds closer to Scriabin. But let us leave him as he is—a great American, whose Sketches, Suites, and Symphonic works have brought into the hearts of many a sense of peace and genuine beauty.

THE NEW YORK CONCERT AND OPERA BEAT

DR. HENRY W. LEVINGER, *Chief Critic and Editor*

CARNEGIE HALL

Bernardo Segall, pianist, Jan. 7, E—Bernardo Segall is a flashy pianist; one who utilizes the grand-mannered externals which have gone out of fashion in recent years. His program, a conventional one, offered him ample opportunity to display these visual pyrotechnics with only varying degrees of success. His opening Bach-Siloti prelude, aside from the fact that the arrangement was a musical travesty, suffered from Segall's interpretation which all but destroyed the musical lines completely. The B-flat Partita fared better, but again many lines were muddled because of excessive use of the pedals. Schumann's "Symphonic Etudes" were this pianist's meat and lent themselves to his means of communication as did the Prokofieff Seventh Sonata in which Segall managed to convey a good deal of fiery vigor. He also was successful with the Ravel Sonatine, which he handled beautifully. Were Mr. Segall to try a less histrionic approach, he might achieve all the results he is obviously aiming at. W. C. H.

Mr. Segall's playing continues to be as deft and polished as ever. His performance is neat, elegant, precise and generally well-tailored.

J. B., N. Y. TIMES

He is, in fact, never so fully in control of his skills as when confronted by a simple and serene passage whose technical demands are not relentless and whose expressive message is tender and not violent.

J. S. H., N. Y. HERALD-TRIBUNE

Myra Hess, pianist, Jan. 8, A—Myra Hess played to a soldout house a program consisting of works by Bach, Mozart, Beethoven, Scarlatti, and Schumann. After playing in public for a lifetime, Dame Myra has not changed in her approach to music. She does not pretend for a moment. Her playing has intimacy and rapport with the audience. It has the warmth and magic of a beloved personality. For those who love her, she can do no wrong. But it must be said that Beethoven's "Moonlight" Sonata, especially in the last movement, was not played as Dame Myra would most likely want to hear it herself. The moon was behind clouds; the light struggled with fog. Technically her effort was not up to her own standards. After intermission she played four Scarlatti Sonatas. She gave them a rather romanticized reading, especially the first in B Minor (Longo No. 33). Schumann's "Carnaval" closed the official bill. Here the interpretative intention was so strong that one did not mind too much occasional technical flaws. H. W. L.

Her playing yesterday was extremely discreet in the sense of sonority and tonal impact . . . not all of Miss Hess' playing yesterday was the equivalent of her highest standards, or technically impeccable.

O. D., N. Y. TIMES

Works that by their very nature resist romanticising, such as the crisp Scarlatti allegros and prestos and those like the Schumann that stand for romanticism itself, she does superbly, but what fall in between these two poles is just a little on the sentimental side.

P. H. L., N. Y. HERALD-TRIBUNE

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Julian Olevsky, violinist, Jan. 11, E—With his first offering, Handel's Sonata in E Major, Julian Olevsky proved that since his last appearance he has grown remarkably as an artist. He still has a beguilingly beautiful tone, immaculate technic, and solid musicianship. Added to it is a rapidly developing personality which will before long put this 26-year-old violinist in the first rank of his profession. He played Handel with fine stylistic consciousness and musical maturity. His tribute to contemporary music was Henk Badings' Sonata. Mr. Badings is not a radical modernist, and his finest moments are in the lyrical vein. The second movement of the work sings. The last movement is based on an incisive rhythmic theme which is handled with imagination in various structural disguises. The admirable Wolfgang Rose was at the piano. In commemoration of his 80th birthday, a group of Kreisler's charming pieces, which he composed a few decades ago under assumed names of baroque Italian composers, closed the first program half. Mr. Olevsky did himself proud in playing them with great aural appeal and technical perfection. The program closed with Beethoven's Sonata in G Major, No. 10. Mr. Olevsky played it in a romantic spirit. What it lost in stature by this interpretation, it gained in intimacy and telling lyricism. H. W. L.

He was a fine fiddler last night. He had not lost the trick, so marked in one so young five years ago, of playing within his means—if not attempting to exceed either his technical or emotional capacities. But it was evident that his means had grown. There was a good deal of temperament in his playing last night without any sacrifice of the solid, basic fiddling virtues. H. T., N. Y. TIMES

Mr. Olevsky, who again displayed the thorough technical and the appealing quality of tone which had marked his last recital here in 1953, showed that he has advanced as a musical interpreter since that time with polish and musicianship.
F. D. P., N. Y. HERALD-TRIBUNE

Boston Symphony Orchestra, Jan. 12, E—With Charles Munch conducting, the concert opened with Hans Pfitzner's Overture to "Das Christelflein." It was an act of gratitude by the conductor, who was a pupil of Pfitzner, to perform the piece. It is Wagnerian, or rather Humperdinckian, in its contrapuntal design and melodic structure, but dust has gathered on its pages. Schumann's Symphony No. 4 in D Minor (Op. 120) continued the program. In atmosphere and feeling, it is akin to the Pfitzner work. Pfitzner, in fact, often conducted this symphony with great impressiveness at occasional guest-appearances. Mr. Munch gave the symphony a straightforward reading.

The novelty of the evening was Bohuslav Martinu's Fantasies Symphoniques (Symphony No. 6), commissioned by Mr. Munch for the 75th anniversary of the Boston Symphony and dedicated to him. It is a work of deep pessimism and structurally not very clear. Its three movements are strictly mood pieces. The basic theme is less noticeable in musical phrases than in a coloristic effect which repeats in various permutations in the three movements. The piece is cryptic in its design, but in a strange way affecting. Its appeal is far more emotional than intellectual. Needless to say, Mr. Martinu is a master craftsman, and this score perfectly expresses his technical dexterity. Brahms' Symphony No. 2 in D Major (Op. 73) closed the evening. H. W. L.

. . . we hereby declare that we are much intrigued by what is to us, the dramatic, fantastical and at moments grandly tragical music of Mr. Martinu. We like the unconventionality and independence of the writing and the instrumentation.
O. D., N. Y. TIMES

Mr. Martinu has turned the orchestra inside out to discover new and awesome effects and has produced, therefore, something of a virtuoso vehicle.
J. S. H., N. Y. HERALD-TRIBUNE

N. Y. Philharmonic-Symphony, Jan. 13, E—Guido Cantelli's return to Carnegie Hall for a series of several appearances with the Philharmonic was somewhat disappointing. This was due to two factors. In the first place, the program seemed ill chosen; secondly, the performance were uninspired and rather ragged. A Concerto Grosso in D Major by Bonporti, a contemporary of Bach's, received its first American hearing. The music itself seemed more akin to Vivaldi than to other Baroque styles. It is worthwhile to mention that some of Mr. Bonporti's output was mistaken for that of Bach's until the 20th Century. The Concerto is truly a

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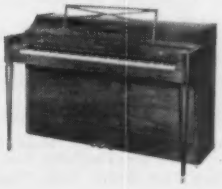

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beautiful work, but we felt that this transcribed version was rather overdrawn, and could hardly be considered good Baroque style. A work titled Fantasia quasi Passacaglia by the contemporary Italian composer Marinuzzi had little or nothing to say. The program notes indicate that the work is cast in the design of a small symphony. However, its formal design on this first hearing was completely obscure, and musically devoid of interest. Paired with these two unknown works were two from the standard repertoire. The performance of Beethoven's "Pastoral" Symphony varied from clear, meticulous playing to at times a dull and ragged reading. This reviewer does not feel that Beethoven is a happy medium for the talents of Mr. Cantelli, for at times there is a certain overmeticulousness and the ensuing phrases often appear too casual.

The one saving grace of the evening was a brilliantly exciting and scintillating interpretation of the Moussorgsky-Ravel "Pictures at an Exhibition." In this area of music which is full of startling and unique effects, we feel that Cantelli is truly in his idiom. It follows, of course, that the orchestra responded handsomely for this performance, in great contrast to the ragged playing of the balance of the program. G. W.

One would fain remark that on this occasion Mr. Cantelli gave some of his most distinguished performances. But that is not exactly the fact. We found his program poorly arranged and agreed with little of its interpretation. O. D., N. Y. TIMES

The symphony received a routine performance. This kind of music plays itself and comes off with just a little aid from the conductor. But it was not well played and with the exception of a few spots, such as the end of the "tempest," and the better part of the last movement, the rendition was uneventful. The strings sounded a bit ragged in the fast staccato passages, and some of the other instruments, too, needed firmer guidance. P. H. L., N. Y. HERALD-TRIBUNE

TOWN HALL

Sylvia Nesson, soprano, Jan. 6, E—At her debut Sylvia Nesson sang a varied program of songs in French, Italian, German, Spanish, Hebrew, and English. Her pleasantly light voice was heard to good advantage when kept under wraps and when the tessitura was not extended. However, visible signs of a cold no doubt had an effect on the tremulousness and unreliability of anything that went above a G. The works that made the best impression were: "Chanson Perpétuelle" of Chausson, which had the well-integrated assistance of the Cremona String Quartet; the four songs of Mahler; and two songs of Paul Ben-Haim. Most convincingly sung were the three songs of the Spaniard Fernando Obradors, the florid melismas which led to hot-blooded declamation for a happy moment filling the

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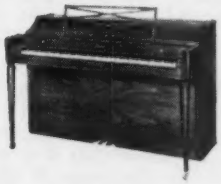

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theater with drama and art. Miss Nesson is a serious artist, has the temperament and power of communication so necessary for the concert stage, and will no doubt be heard from again.
E. L.

Miss Nesson's singing, pleasant when she sings an unforced mezza-voice tone, becomes harsh and strident in full-voice passages. Her singing in the upper register is tremulous and not always in tune. J. B., N. Y. TIMES

Sylvia Nesson . . . is fortunately endowed with a strong, clear voice and equally strong and clear musical purposes. She attacks each song with utter conviction, and though she is usually more enthusiastic than discreet, the true core of each one gets across directly, athletically, if not limpidly.
T. M. S., N. Y. HERALD-TRIBUNE

Herbert Stessin, pianist, Jan. 7, E—The responsive, good-sized audience at this recital listened to some good playing of works by Scarlatti, Brahms, Beethoven, Scriabin, and Liszt. It was Stessin's second local appearance. The novelty of the event was Edmund Haines' "Soliloquy in Seven Parts" (first performance). It is an interesting work, impressionistic, with strong rhythmic design of atonal leaning. The excellent performance was rewarded by an ovation from the audience.

The recital began with an admirable delivery of Scarlatti's familiar Pastorale in D Minor and the Sonata in G Major. The latter suffered from overpounding in the heavy chord structures. Brahms' seldom-heard Variations on a theme by Schumann (Op. 9) and Beethoven's Sonata Op. 57 ("Appassionata") gave much pleasure to this reviewer. Scriabin's Nocturne for the left hand (Op. 9, No. 2) and the same composer's Etude in D-flat Major (Op. 8, No. 10) were done with virtuosity, the left-hand skill in the former being noteworthy. Mr. Stessin is inclined to overuse the pedal, but he is a pianist of more than average promise. H. I. B.

. . . in general Mr. Stessin is a sound pianist, who has the capacity to develop into a very good one. As he gains more experience with the music, his ideas should become more interesting, and his approach will be supplemented with something of a more personal nature.
H. C. S., N. Y. TIMES

. . . inner details, especially details of precision in rhythm, in dynamics and color . . . escaped Mr. Stessin's fingers. He had plenty of honest, forceful drive, but not enough definition. T. M. S., N. Y. HERALD-TRIBUNE

Carol Smith, contralto, Jan. 9, A—Carol Smith was heard in her second New York recital. Her program opened with the "Non piu di fiori" from Mozart's "La Clemenza di Tito," followed by four Schubert lieder and two each of Mahler, Wolf, and Richard Strauss. The somewhat uninteresting "Humble fille des Champs" from "Charles VI"

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by Halévy and the charming "Tres poemas di Gil Vincente" by Joaquin Nin-Culmell, together with four songs in English by Carpenter, Dougherty, and Duke completed the program.

The personable young contralto's voice is one of beauty and color, relatively long range, and good volume. Her use of it seemed consistently uniform, in that she is able to encompass a wide range with an ease and technical legitimacy not often heard. Miss Smith exhibited an over-all sensitive and intelligent interpretative approach, although at times the lack of intense emotion lessened the impact of her singing. The Wolf "Nachtzauber" and the group of three delightful French songs by Nin-Culmell were outstanding, both from the standpoint of their merit and the artistic treatment accorded them by the singer. Otto Herz was at the piano. M. C.

Miss Smith has a beautiful voice. It is big, has a real lift and is attractively colored. She has fine control, can spin a legato phrase and can go without a break from the contralto register up to a good dramatic soprano top. As an interpreter, she was competent but rather lusterless.

H. C. S., N. Y. TIMES

Carol Smith . . . is a very fine singer in every sense. She has a voice of lovely color, beauty and volume, and her diction in English, French and German is polished and well projected.

P. G-H., N. Y. HERALD-TRIBUNE

I Musici, Jan. 9, A—Italy seems to be the breeding ground for exquisite chamber music ensembles nowadays. After the admired Virtuosi di Roma and the Societa Corelli, a new ensemble of 12 string players called I Musici presented their artful efforts to a highly appreciative audience. This group is called "The Musicians," and musicians they are. Their finely balanced ensemble, which spins tones of silvery tenderness, gives their interpretation of baroque music, in which they specialize, a particularly attractive flavor. The program opened with a concertino for strings by Pergolesi, followed by a splendiferous Concerto for three violins, strings, and continuo by Vivaldi. Messrs. Ayo, Michelucci, and Gallozzi were the soloists. A piece of special attractiveness was Vivaldi's Concerto in D Minor for viola d' amore, strings, and continuo. Bruno Giuranna played his difficult solo part with extraordinary artistry and musicianship. The ethereal quality of tone of his instrument, paired with the sensitive accompaniment of his colleagues, made for a musical experience of utmost distinction. With Enzo Altobelli as soloist, Leo's Concerto in D Major for cello and strings continued the program fortuitously. Martinu's Concerto for piano and strings in F Major, with the excellent Maria Teresa Garatti as soloist, and Marcello's Introduzione, Aria and Presto for strings closed the highly successful concert. H. W. L.

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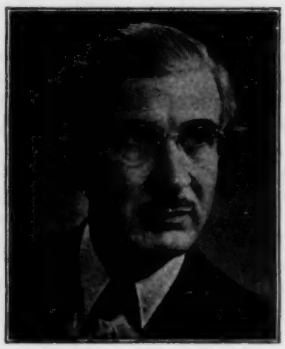

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H. C. S., N. Y. TIMES

The event was one of genuine distinction. The group, to put it succinctly, is superbly trained, superbly manned. It makes music of vast refinement, makes it without fuss and fuming. J. S. H., N. Y. HERALD-TRIBUNE

Glenn Gould, pianist, Jan. 11, E—Quite aside from the ordinary gifts of consummately polished technique and extraordinarily sensitive understanding, pianist Glenn Gould's playing revealed unusual qualities that set him apart from most other players. A glance at his program reveals the kind of music to which he utterly subjects himself and his listeners; and hearing him reveals the special qualities of this music he seizes upon in his effort to free it from ink and paper. Disregarding ordinary compulsions for brilliance and specious excitement, he played a modest pavane by Gibbons with plaintive, perfect beauty. This was followed by a difficult organ fantasia by Sweelinck, the high point of the first part, the seemingly dry contrapuntal scurryings of which Gould transformed into a smooth-woven accompanimental texture for a singing melody. The Bach sinfonias and Fifth Partita deserve similar praise.

Webern's Variations, the high point of the second part, were admirably played and revealed the player's complete understanding of their intricate workings. Beethoven's Sonata (Op. 109) seemed to lose the intense concentration of the rest of the program, but Berg's Sonata (Op. 1), already fighting as it does the restraints of tonality, regained it with fresh power.

Gould's complete enthrallment with the abstract, abstruse beauties of these contrasting works seems to result in a sense of almost other-worldly dedication. We got the impression that he simply could not perform an inferior or shallow work, or even a happy, thoughtless one; and while most pianists should shun baroque music not intended for the piano, not so Gould, for he grasps its very meaning in such a way that he quite transcends and obviates questions as to whether the keys he touches should actuate wind, plectra, or hammers. Hence the curiously successful matching of the baroque, which so often disregards medium, with atonal music, which fairly denies medium, mode and all. I can only call him great, and warn those who have not heard him that he will plunge them into new and unfamiliar depths of feeling and perception. J. B.

The most rewarding aspect of Mr. Gould's playing . . . is that technique as such is in the background. The impression that is uppermost is not one of virtuosity but of expressiveness. One is able to hear the music . . . one of the most auspicious debuts this reviewer has heard in some time. J. B., N. Y. TIMES

. . . the young Canadian pianist Glenn Gould . . . proved that the strength peculiar to complete integration of the component parts of an art is far greater than that of sheer size and volume, and far more memorable. This young pianist is clearly a dedicated, sensitive poet of the keyboard; he has a wonderful control of finger articulation and tonal levels, while every fragile nuance within his rather restricted dynamic range bespeaks the real artistic nature.
P. G-H., N. Y. HERALD-TRIBUNE

Aurora Mauro-Cottone, pianist, Jan. 12, E—At her Town Hall recital, Miss Cottone, an interesting pianist, played a Mozart Sonata (K. 282), three sonatas by Scarlatti, the Sonata in B-flat Minor by Chopin, a pair of impromptus (Op. 90) by Schubert, two preludes by Debussy, and the first performance of "Kaleidescopes" and a Toccata by Benjamin Lees. The Mozart, Scarlatti, and Schubert were presented with a warm round sound, meticulous technique, and a tendency to ritard section endings. The Chopin had moments of beautiful balance, as in the trio of the scherzo, yet the bravura sections were wanting in unforced fortes, depth of sound and clearer articulation. The Lees work, in four movements, was very brief, lasting about three minutes. What proved disturbing about it is that each movement, a miniature composition, instead of being a whole thought was merely a suggestion. That in itself is a justifiable conception for a work, but the motifs used were of the kind that demanded at least an exposition; instead, they were barely stated. Only in the fourth movement was the composer kind enough to let us hear the idea a second time, and the idea, short as it was, was further truncated. Masters of the miniature, such as Schumann, Chopin, and Schoenberg, composed each work, no matter how short, as an entity. Lees has given just the inception of an embryo. The Toccata moved quickly and surely towards a slambang ending, was in a typical Hindemithian, bouncy 6/8 rhythm, had a strong profile, and was a display piece of modest proportions. Miss Cottone played both works convincingly with a decided affinity for the music. E. L.

. . . in three Scarlatti sonatas Miss Mauro-Cottone's work was obviously that of an experienced pianist. . . . But in the Chopin sonata she had neither the technique, musical intensity or power to master the writing. She was heard to better advantage in two works by Benjamin Lees that received first performances.
H. C. S., N. Y. TIMES

The novelties showed Miss Mauro-Cottone's talent at its best; with

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thorough clarity, she gave a thorough disclosure of the differing atmosphere of each piece. The technical mastery which she displayed here also characterized the recital in general.
F. D. P., N. Y. HERALD-TRIBUNE

Paul Badura-Skoda, pianist, Jan. 13, E—A well-equipped artist is this modest demeanored young Austrian, who faced a large responsive audience at his third recital in this hall in as many seasons. In clarity of tonal delivery and interpretative projection, Badura-Skoda belongs among the keyboard "greats." Technical mastery without arid or brittle tonal effects, even in bravura passages, is a crowning feature of Badura-Skoda's art; an omnipresent singing tone is evoked by him; and the correct mood is consistently established in everything he plays.

The Badura-Skoda program opened with the Adagio in D Minor by Marcello-Bach, and was followed by the Sonata in D Major (Op. 28, "Pastorale") by Beethoven. Contrasted with Beethoven was the Sonata No. 3 in B-flat by Hindemith, in which a lilting atonal first movement is followed by three dry, tiresome atonal movements. It was a dramatic performance, however, winning for Badura-Skoda stormy plaudits. The recital closed with the Sonata in B-flat Major (Opus posthumous) by Schubert, which was like a benediction after the preceding number. Of pristine classicism, the Schubert Sonata was treated accordingly.
H. I. B.

Mr. Badura-Skoda has come a long way, and his music-making is now that of a real artist. . . . His playing is seldom pianistically exciting; the pianism proper is submerged in favor of other values. While he got over the keys in quite able fashion, his equipment is far from that of a virtuoso. But, then again, Mr. Badura-Skoda does not concentrate on virtuoso music. H. C. S., N. Y. TIMES

Everything was entirely clear, in musical medium and the finest detail, the highest degree of dexterity was at hand, with delicacy of shadings in dynamics and timbre, and a revelation of each work in its structure as a whole, as well as in the disclosure of its component parts.
F. D. P., N. Y. HERALD-TRIBUNE

Marais & Miranda, Jan. 15, E—What a delight and a pleasure to hear Marais & Miranda again! Many factors contribute to their increasing popularity. Their programs are truly international in flavor. Josef Marais' arrangements are stylistically superb, often complex and sophisticated. Their presentation is full of humor and spontaneity, and certainly their informal presentation is most appealing. The audience appeal of this famed duo cannot be exaggerated, and a near-full house returned them to the stage time and time again for encores. This, their sixth Town Hall appearance, featured folksongs from England, the U.S., France, Sweden, Denmark, and the South African Veldt country.
G. W.

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THE NATIONAL SCENE

CHICAGO

■ The coming of Bruno Walter as guest conductor of the Chicago Symphony Orchestra is awaited annually as one of the foremost events of our entire season. No wonder then that Orchestra Hall was packed to capacity for his first concert (and subsequent ones) of his three-week visit. His interpretation of Mozart has served as a model of authenticity for many years, and his poetic and lucid reading of the opening D Major Symphony (K. 385) was pure delight. Following was Brahms Double Concerto, with John Weicher, concertmaster, and Janos Starker, the orchestra's first cellist, as soloists, and was given a virtuosic performance, excellent in ensemble and rich in tonal beauty. But it was Walter's distinctive interpretation of Schumann's "Rhenish" Symphony (No. 3) which was the foremost presentation of the program.

Other works programmed by Walter during the past fortnight were Weber's Overture to "Euryanthe," alive and forceful; a first performance at these concerts of Haydn's 96th Symphony ("The Miracle"), which sounded fresh and refined, yet exuberant; the Beethoven Eighth, completely satisfying; and Schoenberg's "Transfigured Night" in the uncut version.

■ Igor Gorin scored a triumph in his Orchestral Hall recital, Jan. 9. Well remembered for his appearances in Grand Opera with our City Opera Company, Gorin has broadened immeasurably in artistic stature since then, and has become one of the most satisfying baritones on the concert stage. He handles his rich voluminous voice well, and with unfailing taste, and has remarkable ability to project his text convincingly—whether interpreting such classics as Handel, Monteverdi, and Vivaldi, German lied, operatic fare, or simpler folk songs. Harvey Hinshaw was the singer's excellent accompanist.

■ The last of three concerts scheduled this season to present first Chicago performances of works which have received the Awards of the Fromm Music Foundation, will be given Feb. 11 at Mandel Hall. String quartets of Benjamin Lees (No. 1) and William Denny (No. 2) will be played by The Budapest Quartet.

■ Harry John Brown, young American conductor (assistant to Arthur Fiedler for the 1955 spring engagements of the Boston "Pops" Tour Orchestra), appeared as guest conductor of the Chicago Symphony Orchestra on the Saturday Evening series, Jan. 8. Brown got his well-built program off to a vital start with a swiftly (if tensely) paced performance of Smetana's Overture to "The Bartered Bride." Mr. Brown also gave us a first performance (at these concerts) of Gianini's arrangement of Vivaldi's Concerto Grosso in D Minor. There was much to enjoy and admire in the performance, but in this reviewer's opinion the work was both over-orchestrated and over-played. Bizet's Symphony No. 1 was given a musical and understanding reading, with fine attention in the matter of tempi, nu-

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N. Y. TIMES, Feb. 26, '54

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ance, color and phrasing. Sensitive and subtle performances of Debussy's Two Nocturnes—"Clouds" and "Festivals"—further revealed the young conductor's musical insight, and the closing Polovetzian Dances from Borodin's "Prince Igor" found him fully equal, technically and temperamentally, to the spontaneous and deft execution these spirited dances require.

■ Leo Sowerby's Christmas Cantata, "Christ Reborn," received an impressive performance by the choir and soloist of St. James Church with the composer at the organ, during the Yuletide season. This was strong, telling music, dramatic and colorful. This was the score of a virtuoso composer-organist who made wonderful use of his instrument's capabilities as well as his vocal resources, to portray forcefully the quality and spirit of the text—both elegiac and exultant.

DOSHA DOWDY and RENÉ DEVRIES

BOSTON

■ The latest tempest in Boston's beanpot concerns the matter of standard repertory versus contemporary music. It all started when the well-known writer, William Henry Chamberlin, wrote a letter to the Hub's highly respected *Christian Science Monitor* deploring the inclusion of "modern compositions of varying degrees of cacophony and atonality" in Boston Symphony programs. Published in the *Monitor's* New England edition, the letter also condemned the inclusion of "distinguished and less distinguished composers of the minor French impressionist school."

The writer called for more Liszt, Wagner, Beethoven, Brahms, Schubert, Schumann, and Tchaikovsky, declaring that there was "a deep and unbridgeable chasm between violently atonal modern works and the heritage of the past." The solution, he wrote, was to reserve a few concerts exclusively for "extreme modernistic works. . . . [to be] spared such unfortunate juxtapositions as Bach and Roy Harris, Hindemith and Moussorgsky."

As might have been expected this point of view brought quick response from Edward Darling of Belmont (a nearby suburb), who upheld the right of "free inquiry" and praised the orchestra for its "great service by permitting the new voices to be heard." Mr. Darling also pointed to the long list of works by composers approved by Mr. Chamberlin which met with violently unfavorable reaction on first hearing.

This evoked a reply from Mr. Chamberlin that his suggestion of segregated concerts had not been answered, and that in any case the fact that Beethoven and other great composers of the past met opposition and criticism did not imply equal value to modern works receiving the same fate. He called it a "verifiable fact that almost all the first performances

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on Boston Symphony programs have also been last performances."

Meanwhile other *Monitor* readers jumped into the fray. One correspondent asked for less "ultramodern" music, but would not "completely segregate" it, although one or two programs of all-contemporary music might be desirable for those who wanted it. Another writer suggested that the only reason many modern works were played was because "many of the modern composers are friends of the conductors who, if asked to perform their works are helpless in the matter." A somewhat more elevated view was taken by a Miss Rose L. Nolfi of Wellesley Hills, who called for more contemporary works on the grounds that "Musical expression of all artistic forms requires the greatest degree of response from its contemporary milieu."

But the principal protagonists still continued to exchange letters, with neither Mr. Chamberlin nor Mr. Darling giving an inch. The former objected to "captive audiences" being forced to hear music they didn't like," and the latter called any interference with the conductor's predilection for new works "censorship."

Finally (at least there has been nothing since) the noted Boston composer and critic, Klaus George Roy, wrote a long and eloquent rebuttal to Mr. Chamberlin. Quoting Dean Howard Thurman, Mr. Roy wrote, "I will sing a new song. I must learn a new song for the new needs." Mr. Roy made the point that art thrives on controversy and asked the question if Koussevitzky wasted his 25 years here. The letter urged listeners not to say "I know what I like," when they really mean "I like what I know."

And there the matter rests for the moment. But one imagines that Charles Munch will continue his present course of program making, which of course consists largely of what *he* likes, and not at all of what he doesn't.

JULES WOLFFERS

CLEVELAND

■ Returning from his N. Y. Philharmonic guest appearances, George Szell brought back with him a most welcome and cherished guest: Clifford Curzon. Ever since this wonderful pianist made his debut in Severance Hall with a magnificent performance of Beethoven's "Emperor" Concerto four years ago, we consider his appearances here as red-letter days. This time his exquisite artistry was applied to de Falla's "Nights in the Gardens of Spain" and Mozart's Piano Concerto in C Minor (K. 491). The marvelous integration of orchestral

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and pianistic forces provided a Lucullan feast for an enraptured audience. A first performance of Bizet's Roma Symphony, which the composer calls Suite No. 3, has some charm throughout its second movement, but is mostly shallow and dated. His predilection for Smetana's "Moldau" induces Mr. Szell to keep this gently flowing river on his annual list instead of relegating it to its proper place on a "Pops" concert.

The following pair of concerts was highlighted by a composition heard at these concerts for the first time: Fantasy for Violin and Orchestra by Josef Suk, decidedly Bohemian in character. Concertmaster Josef Gingold won a tremendous ovation for his brilliant and exuberant performance of this gracious and sympathetic composition. Musically sound in construction and ideas, this Fantasy seems to be a perfect vehicle for virtuoso violinists. Two great works opening and closing this fine program were the Bach D Major Suite No. 3 and Beethoven's "Pastoral" Symphony — both close to Mr. Szell's heart and, needless to say, performed with all the devotion of a humble servant of the Muse. Rudolph Ringwall, associate conductor, whose manifold duties include the unique Children's Concerts in cooperation with the Public Schools for four solid weeks throughout the season as well as the Sunday Twilight Concerts, was at the helm for the following two pairs of regular concerts. The first of these, Dec. 30 and 31, brought back young Seymour Lipkin, who had served as apprentice conductor to George Szell for one season and subsequently had won the coveted Rachmaninoff award. The young pianist gave a brilliant rendition of Mendelssohn's G Minor Concerto. The responsive audience rose to the occasion and fêted the young pianist enthusiastically. Howard Hanson's "Nordic" Symphony, heard here for the first time, made a profound impression. Rachmaninoff's Second Symphony, always a great favorite closed the impressive program.

The second pair of concerts under Mr. Ringwall's baton was scheduled with Yehudi Menuhin as soloist; unfortunately, the artist was forced to cancel his appearance due to illness, and a speedy S. O. S. brought Josef Fuchs back to his former scene of triumphs, Severance Hall. A host of friends, admirers and former pupils gave Mr. Fuchs a rousing welcome and rewarded his masterful projection of the great Brahms Violin Concerto with prolonged applause.

■ The Cleveland Women's Orchestra, under the direction of its founder and conductor Hyman Schandler, was heard at the Museum of Art in a program of works by Bruch, Gluck, Schubert, and Liadoff. Soloist was Beverly Dame, soprano. The Singers Club, conducted by Robert Stofer, opened its 62nd season with a concert

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presenting works by Schubert, Beethoven, Bach, and Handel. Soloist was the engaging soprano Jean Fenn, who was heard to fine advantage in several groups of songs by Donaudy, Duparc, Hahn, Marx, and Richard Strauss.

■ A laudable attempt at interesting modern works was made by Maurice Goldman, head of the opera department of the Music School Settlement, when he gave the first performance of Bela Bartok's one-act opera *Bluebeard's Castle* in concert version, with soloists Phyllis Braun and David Hottman. Britten's Canticle No. 2 was presented by Ilona Strasser, mezzo soprano, and William Martin, tenor. The latter with Beverly Dame, soprano, was also heard in Stravinsky's Cantata, with a choir and chamber ensemble. Regardless of whether these sound experiments, sometimes called music, will cling to life or die a-borning, Mr. Goldman deserves a vote of thanks and is to be commended together with his tireless coworkers for the presentation of these controversial new works.

■ A highly interesting program was played by Arthur Loesser at the Institute of Music. The author of a fascinating book, entitled *Men, Women and Pianos*, he performed an exacting list of works by Mozart, Beethoven, Prokofieff's Sonata No. 5, Szymanowski's Four Mazurkas, Ravel's "Alborada del Grazioso," and Arthur Shepherd's Capriccio No. 2. Of late, Mr. Loesser has disclosed a hitherto secret talent: that of disc jockey on a radio program! Will wonders never cease?

ROSE WIDDER

SAN FRANCISCO

■ It was the good fortune of the San Francisco Bay Area to have two stellar artists appear in concert in early January—Szigeti and Solomon. Szigeti, long a favorite in these parts, especially among the intellectuals, was heard first with the San Francisco Symphony, Jan. 13, in a performance of Prokofieff's Violin Concerto in D Minor. The large audience, composed mostly of students from Bay Area colleges and universities, thoroughly appreciated Szigeti's restrained intensity of feeling and smooth technique. Conductor Enrique Jorda excelled also in an accompaniment of subtle transparency and poetic lyricism.

The Szigeti solo recital in the large Berkeley Community Theatre was a musician's delight. For unaccompanied numbers, there were the Prelude and Gavotte in E Major (Beethoven) and Prokofieff's Sonata in D Major, the latter achieved with particularly fine sonority and subtle gradations of tone. The program closed with the Ravel Sonata and other contemporary works.

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Nevertheless, it was in the Beethoven Sonata in A Major (Op. 47) that the artist approached perfection, aided by the superb collaboration of pianist Emanuel Bay.

Solomon also played in both cities. This is his second successive season in these parts; perhaps this is the reason why so great a pianist failed to draw larger audiences. But the sight of row upon row of vacant seats in the San Francisco Opera House and the Berkeley Community Theatre had no apparent depressing effect upon the artist. He can play for himself, and himself alone, and play like an angel. Like Szigeti, he has a highly subtle appeal, intellectually satisfying without ignoring the emotional. Thunderous dynamics and dramatic showmanship are not a part of the Solomon exposition. His greatest effects are those of exquisitely flexible phrasings, careful balance of inner voices, pianissimos that fade away to a whisper. Yet there is no lack of energy, no stinting of noble expression, no absence of fully expressed temperament. His program reached great heights in Beethoven's D Minor Sonata (Op. 31, No. 2). I doubt if listeners have ever heard greater Beethoven or greater Solomon.

MRS. FRANCIS H. REDEWILL

PHILADELPHIA

■ The most recent and perhaps the most notable of the "all" programs was that devoted to the music of Heitor Villa-Lobos, with the distinguished Brazilian also making his podium debut here as the first of half a dozen guest conductors during Eugene Ormandy's mid-season vacation. It was indeed a novel program. It included two world premieres, two other works on the Orchestra's programs for the first time, and the local bow as well of the soloist—Nicanor Zabaleta, harpist.

■ Marian Anderson made her hometown debut here with the Metropolitan Opera Association in *The Masked Ball*. Miss Anderson sang with authority; her top tones rang, although the lower range was not always heard over the orchestra. The music stopped for the ovation for Miss Anderson as the curtain rose on Scene 2 of Act 1.

■ Major recitals have been few but rewarding. Gina Bachauer, Greek pianist, made her debut here, with masterful technique always at the service of winning interpretative artistry. The Philadelphia Woodwind Quintet—first-desk members of the Philadelphia Orchestra—assisted in this program, which featured the Poulenc Sextet. Zino Francescatti dazzled in a recital consisting mainly of sonatas. Artur Balsam was the able pianist. Both Miss Bachauer and Francescatti were on Emma Feldman's All Star Concert Series.

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THE INTERNATIONAL SCENE

ITALY

■ Darius Milhaud's *David* has already been amply reviewed in these columns, on the occasion of its concert première last year in Jerusalem. However, another report on the work as heard at its staged world première, offered by La Scala in Milan, does not seem superfluous. For in Milan things looked very much different. During that brilliant first night, there seemed to be just too much of everything—even of the music, which lasted five hours and made the listeners feel unable to bridge a number of gaps in the dramatic flux of the history; the composer's breath failed to bear up to the continuous strain of having to translate into music innumerable chapters from the Books of "Samuel" and "Kings," and the whole long, long story of David. If Milhaud had concluded his "scenic oratorio"—this name much better befits the work than "opera"—with the third act, which comes to a close in an overwhelming choral finale, singing the glory of Jerusalem, he would have done more wisely. Also the grandeur of the stage, on which most elaborate machineries are competing to move upwards and downwards towers, bridges, gates, turrets, stairs, steps, altars, and what not, absorbs too much superficial attention. So do the excessive number of actors (49 soloists alone!).

As contrasted with the often harsh, stern, polytonal language of Milhaud's music, the chorus (in Greek style) is treated in an intentionally clear and simple manner. The most moving and exciting parts of the opera are entrusted to it—great polyphonic singing which exalts the might of Jehovah and the fate of his Chosen People. The Psalm sung by David before Saul, a psalm which in its ferver induces the raving king to join in it; the sorrowful duet of David and Bathsheba, who mourn the God-decreed passing of their newly born, and other lyric sections are to be remarked for their tenderness and delicate design. But it is the choral part which shall keep the work alive, as long as there are audiences which admire noble music and understand the spirit of the Jewish people.

The production of La Scala left nothing to be desired in the way of munificence. An orientalist of renown, professor Levi Della Vida, had been called upon by composer and librettist to supervise the authenticity of the staging. The stage direction was entrusted to Margherita Wallmann, until now known chiefly as a choreographer, but after this achievement to be considered as a most remarkable opera "regisseur." An excellent conductor, Nino Sanzogno, succeeded in elucidating the details of the gigantic score, but was unable to bridge with his own temperament its overlong blanks. It would be impossible to mention all the soloists by name. Exception can be made for three leading baritones of the Italian stage: Italo Tajo as Samuel, Nicola Rossi-Lemeni, as Saul, and Giuseppe Modesti as Abner, who excelled in the interpretation of those stern figures. For the enormously exacting title-role Anselmo Colzani lacked sufficient vocal and mimic power. The well-known Nicola Benois, stage designer of La Scala, was responsible for the drafting of scenery and costumes. It seemed a pity to record so much "love's labours lost" on this experiment. The audience was cool and uncertain, an attitude that did not allow for more than a couple of curtain calls for the composer after the third act, while final respectful applause was marred by some isolated signs of disapproval.

GISELLA SELDEN-GOTH

BERLIN

■ East-Berlin's Komische Oper, after a period of stagnation, has embarked on a very courageous undertaking: it has staged Richard Strauss' *The Silent Woman*. This opera has long suffered undeserved neglect after its Dresden premiere in 1935, when it was cancelled after the fourth performance because of an intervention of the Nazi authorities provoked by Stefan Zweig's collaboration. Though it has been mounted in Zurich, Prague and Milan, and (after the war) again in Dresden, Munich, and some German provincial theatres, it seems that only now this Sleeping Beauty has found her Prince Charming, breaking down the fences of public ignorance. The Berlin performance makes it clear that this is vintage Strauss, following the *Rosenkavalier*, *Ariadne*, *Arabella* line, and foreshadowing the autumnal serenity of *Capriccio* rather than the heavy-handed *Daphne* and *Danae*. Zweig has taken the plot from Ben Jonson's "Epicoene." It is the story of the old bachelor Morose, whose ears can brook no noise. Zweig has shifted the scene to the England of 1780, thus providing the operatic background of the libretto. Apart from

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Adelaide Van Wey, an expert on Creole Songs, has done an original collection and sings delightfully (Disc). *—Howard Taubman—NEW YORK TIMES*

The sharp joy of discovery, combined with the softer pleasure of being able to associate melodies with earlier counterparts, may explain my being captivated by a new album of "Creole Songs" (Disc 629), though I think their remarkably winning presentation by Adelaide Van Wey, a contralto who got them all together, has a lot to do with it, too. *—NEW YORKER*

Here's the best album of Americana that's come our way in well over a year. The fascinating Latin-American-cum-Blues idiom of Louisiana Creole folksong is wonderfully captured by Miss Van Wey . . . A "must" album for folksong enthusiasts. *—CONSUMERS UNION REPORTS*

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individualizing greatly Jonson's stock characters, he has contributed two major alterations: the role of Aminta is given to a woman, while Jonson "married" Sir Morose to a disguised boy, and this Aminta faces a difficult situation, as she grows more and more fond of the old bachelor, whom she pities thoroughly. The libretto is neatly constructed, the characters are convincingly drawn, and the lyrics show a fine, though never too literary beauty.

Zweig's approach to opera appealed perhaps even more to the very essence of Strauss' special gifts than did Hofmannsthal's. There is a new simplicity which reigns in this score, a simplicity of maturity. This is an ensemble-opera of rare distinction. Strauss uses all forms, from the spoken word to the great chorus-ensemble. The orchestra is treated with the wisest economy, rising to horrible evocations of pandemonium but in accompanying the singers it is reduced to the intimacy of chamber dimensions. It is an opera for the educated listener, who will enjoy tracing the numerous allusions of the score, as well as for the great public, which will be amused by the farcical situations.

HORST KOEGLER

LONDON

■ The Sadler's Wells Ballet has returned to Covent Garden after a long and successful tour, and opened with a program of three ballets—*Mam'Zelle Angot, Ballet Imperial,* and *The Firebird.* In the last named, Margot Fonteyn gave a brilliant interpretation of the title role, in which she was coached by the original creator, Karsavina.

Beryl Grey, who has not danced with the Company for over a year, made her rentrée in the dual role of Odette/Odile in *Le Lac des Cygnes.* This graceful and accomplished ballerina was greeted with enthusiasm, and a few of her most ardent enthusiasts posted a colored paper placard over the stage door with the words "Welcome Back." She will dance other roles during the season.

Two new one-act ballets to music by British composers have now been introduced into the repertoire, in both of which the choreography is by Frederick Ashton. *Rinaldo and Armida* is set to music specially written by Malcolm Arnold, and in some degree is based on Tasso's story. The two main roles were superbly mimed and danced by Beriosova and Michael Somes, the black and white costumes being particularly effective. The composer conducted and he and the executants were most enthusiastically received. *Variations on a Theme of Purcell* is to Britten's music and is an admirable contrast. It is an abstract ballet with no plot. The leading dancers were Nerina, Elaine Fifield, Rowena Jackson, Alexander Grant, identified with the flute, oboe, clarinet, and bassoon, respectively. It is in the classical style

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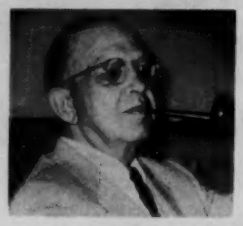

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and the detail is impressive. With further performances there will be more cohesion and polish—which is at present lacking.

■ At the Albert Hall the Royal Choral Society, which was formed 84 years ago, gave its 1000th concert, which was appropriately devoted to the *Messiah*. On the following afternoon a contingent of this Society joined forces with the B.B.C. Choral Society and Orchestra in a magnificent performance of Verdi's Requiem. Soloists were Joan Hammond, Constance Shacklock, Richard Lewis, Norman Walker, a quartet of British artists on whom it would be difficult to improve in this country. The choral singing, both in the soft passages and in the dramatic "Dies Irae," was of compelling splendor. Sir Malcolm Sargent gave a most eloquent reading.

ARTHUR NOTCUTT

PARIS

■ At the Opera Comique, the revival of *Madame Bovary* by Emmanuel Bondeville was excellent. The composer's lyric sensibility and concentrated passion were tellingly realized by the conductor, Albert Wolff.

■ A society has been founded for the production of classic and modern opera-ballets under the direction of the singer Maria Feres, who for the debut performance had chosen a revival of *Orphee* in a novel conception. Besides the protagonists of the drama, the dance on stage took the place of the chorus, which was relegated to the orchestra pit. The dancers mimed the dramatic action in the very interesting choreography of Janine Charrat, who successfully evoked memories of antique bas-reliefs. The voice of Maria Feres is moving and her accompanying gestures harmonious. She also conceived the action of the one-act ballet *Armida* to music by Maurice Jarre, who specializes in research of acoustical and electronic effects. Though the press was divided about this novel enterprise of opera-ballet, one wishes it long life, for it can render great service to the contemporary composer.

■ At the Concerts Colonne, Louis Fourestier, at the same time precise and romantic, conducted the first concert performance of *Les Noces de Cendres* ("The Ash-Wednesday Wedding"), a ballet by Henri Tomasi which has a dramatic elan rarely encountered. To suggest the palpitation of a heart in agony, the composer utilizes a medical documentation: the rhythm of a sick heart as registered on a recording at a hospital. Over this pulsation, a solo violin sings the "Dies Irae" as an expression of the suffering of the heroine, creating a sensation of anxiety vividly felt by the audience, which greeted this work with enthusiasm.

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